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II.

BY ARTHUR M. ABELL.

As a punishment for his attempted flight, Frederick was for a long time held a prisoner at Küstrin by his father. Frederick Wilhelm I's attempt to take the life of his own son is a terrible and indelible blot on his name. It was the culmination of the despotic treatment of the crown prince and showed the father to be possessed of a nature akin to that of Ivan the Terrible. At Küstrin music was wholly forbidden the crown prince, but kind friends smuggled his flute into the fortress where he was kept a prisoner and later he was provided with an accompanist in the person of one Fredersdorf, an excellent flutist.

In 1732 began the happiest period of Frederick's life. From this time on, until he ascended the throne in 1840, he lived in his own palace at Rheinsberg, and here, free both from the tyranny of his father and from the responsibilities of the government, he enjoyed to his heart's content music and poetry. He gathered about him a circle of congenial friends, founded a small orchestra and devoted several hours each day to flute practice. It was during these years that Frederick developed into a real flute virtuoso. Among the musicians whom he had at his court were Heinrich Graun, whom he later made director of the Berlin Royal Opera; Quantz, his flute teacher, Philipp Emanuel Bach, son of Johann Sebastian; Franz Benda, the celebrated violinist, who later was concert-master of the Royal Orchestra; his brother, Johann Benda and one Ehms, both excellent violinists; the clavichord player Schaffrath, and Janitsch, a double bass player. The little orchestra consisted of fifteen musicians and these formed the nucleus of the orchestra of the Royal Opera House, which Frederick founded shortly after he ascended the throne. During all these years at Rheinsberg, the crown prince diligently studied the flute and composition under the guidance of Quantz and Graun. At the daily concerts Frederick played to the accompaniments of his orchestra flute solos either by himself or his teacher, Quantz.

In 1733, when Frederick was twenty-one years old, he was married to the Princess Elizabeth Christine. This marriage was arranged entirely by Frederick's father; the wishes of the young couple were not in the least considered, and later developments proved that the union was a great mistake. Frederick had always called the flute his "princess" and had often declared to his sister Wilhelmina, who had accompanied him on the lute, that he would never love any other princess. And so it proved to be, for no woman ever succeeded in winning the permanent affection of Frederick the Great. However, during the next few years Frederick led a happy, care free, idyllic life at Schloss Rheinsberg. How much his music meant to him is revealed in certain quotations from letters to his friend Count von Schaumburg-Lippe.

"Music," writes Frederick, "is capable of effects equal to the most powerful and passionate eloquence. Certain accords move and stimulate the soul to a wonderful degree and speak to our heart, and he who knows how to make use of them can thus express his inmost feelings to his listeners." Then again, he writes of "the ancient melodies whose mysterious power enchain the heart with the magic of sweet melancholy, in which the becalmed soul is freed from sorrow and tastes the joys known only in heaven."

Menzel, the great painter, and others have given us charming rococo pictures of the happy days at Rheinsberg—veritable Watteaus. The palace was in the midst of an extensive park, which was beautifully located on an idyllic little lake. Even the austere king, who occasionally visited his son, was impressed by the beauty of the scene. Father and son had now become reconciled and the former no longer interfered with the crown prince's life, although he saw no good in Frederick's devotion to art.

After his ascension to the throne, in 1740, Frederick at once began to make plans for the establishment of opera on a magnificent scale. The building, in which opera is still nightly given in Berlin, was erected, the Rheinsberg Orchestra was greatly enlarged and the best available singers of the day were engaged. It was the monarch's ambition to break away from Italian traditions and found

a national German opera. His recipe given in later years for the composition of an opera, seems amusing to us now, but it was prompted by ideal motives. Thus the king laid down the law to Graun and Reichardt, to whose lot it fell to write the operas:

"Each of the principal persons must have several im-



THE FAMOUS EQUESTRIAN STATUE OF FREDERICK THE GREAT (BY RAUCH), UNDER DEN LINDEN, Near the Royal Opera House, Berlin.

portant arias, all different in character; the adagio arias must be very cantabile and written so as to display the voice and delivery of the singer. In the da capo the singer can show her facility in embellishing variations. The alle-

This recipe of Frederick the Great might be recommended to Strauss and Debussy!

A great day for the musical life of Berlin was the first performance at the Royal Opera House. A brilliant assemblage of invited guests was present. The conductor, with his long red mantle and white wig made an imposing impression. The orchestra consisted of sixteen violins, four cellos, three double basses, four flutes, two bassoons, two French horns, four oboes, a theorbe (an instrument similar to a lute), and one harp. The singers were mostly Italians. Frederick, on entering, was greeted with a tremendous fanfare of trumpets; he and his retinue occupied the first two rows in the parquet. Later, when the king sat in a box, there were no seats, the entire audience on the ground floor standing. Opera was given twice a week, on Mondays and Fridays, during the so called carnival period, i. e., from November till March. Graun, the first conductor of the Berlin Royal Opera, was a good deal of a diplomat. He knew how to compose and direct in accordance with the wishes of his monarch, and he saw to it that Frederick's works, when produced, were acknowledged with tumultuous applause. The king, although really a superior musician, was not devoid of vanity, so far as his musical accomplishments were concerned, and a conductor like Graun was very necessary to his artistic peace of mind.

Quantz, Frederick's flute teacher, was a man of very different caliber. He possessed considerable strength of character and this led to differences between master and pupil that occasionally assumed ludicrous proportions, as illustrated by the following anecdote: It was Quantz's duty to provide Frederick with flutes out of his annual salary. Frederick, as is well known, later developed a violent temper and frequently, when things did not go well in the flute lesson, he would suddenly stop proceedings, and shouting, "Away with the truck!" would smash his flute against the wall. He did this so often that providing new flutes began seriously to encroach upon Quantz's salary, so the teacher determined to give his royal pupil a lesson. The next time Frederick threw his flute against the wall, Quantz did likewise.

"Your Majesty is right; it is truck, and I, too, will have no more of it!" Frederick was taken completely by surprise at this unexpected turn of events.

"Do you mean that we shall have no more flute lessons?" asked the monarch.

"Quite so," replied Quantz. "I consider it not worth while to continue."

"Now, I had thought I was a diligent flute player," the king remonstrated.

"Your Majesty has shown by smashing all these flutes," answered Quantz, "that you are wholly lacking in the patience necessary to become a real master. Therefore I refuse to continue with the instruction."

Frederick was very much impressed and the next day he meekly requested Quantz to go on with the lessons, assuring him that no more flutes would be broken. And the king kept his word.

Graun remained director and conductor of the Opera until the outbreak of the Seven Years' War. Frederick had inherited something of the despotic nature of his father, and his strict treatment of the singers and dancers, for the ballet was also cultivated at his Opera, often led to serious conflicts. The celebrated Barberina, the most bewitching dancer of the eighteenth century, was brought to Berlin by force at the king's orders, after she had become guilty of breach of contract. Frederick became very much enamored of

the fascinating prima ballerina and she became an important personage in the art life of his capital.

(To be continued.)

Lady—I ventured to call on you for your opinion, professor. Do you think it would do my son good to study the piano?

Famous Pianist—Does he show any taste for it?

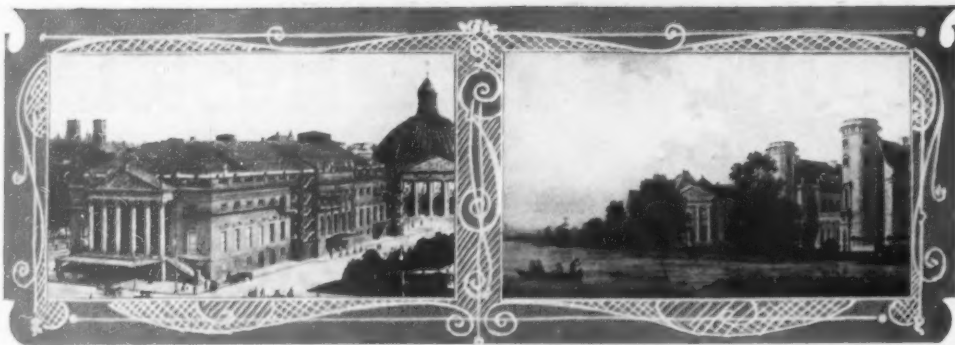
Lady—Not the least. But his hair has been falling out so much lately, and everything else we have tried has done no good at all.—Punch.



BARBERINA.
The famous dancer and prima ballerina of Frederick's opera house from 1744 to 1748.

KNOBELSDORFF.
The architect of the Berlin Royal Opera House.

gro arias must contain brilliant passages. Then, there must be a gallant aria, emphasized by action, and a duet for the two leading singers. In these numbers 4-4 and 3-4 time are to be chiefly utilized and the pathos of French tragedy is to be observed in the delivery. The smaller measures, as 2-4 and 3-8 are to be employed for the less important roles, and in these the tempo di menuetto is appropriate. Care should be exercised to have contrasts by modulating from one key to another. However, the minor keys are to be avoided entirely, as they are too melancholy in the theater. The instrumental accompaniments must be simple and clear."



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Built by Frederick the Great in 1741-44. The exterior of this historic building is today still the same as it was in 1744.

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Where Frederick spent the happiest years of his life, from 1732 until his ascension to the throne in 1740.

Victor Heinze to Tour in Germany.

Victor Heinze, whose remarkable pedagogic gifts were amply proven by the excellent work of his numerous concertizing pupils in Berlin last winter, is to resume solo playing himself the coming season. The eminent pianist will be heard in Berlin, Munich, Breslau, Halle and other music centers and his reappearance on the concert platform is being looked forward to with great interest. Mr. Heinze is a great admirer of Hugo Kaun's works and will play the Kaun concerto in all of his orchestral engagements, besides assisting in some of his chamber music compositions.

Mr. Heinze has established himself on a firm foundation of practical results since his removal from Chicago to Berlin. The ability to launch successfully some half dozen pupils on the concert stage in Berlin and other cities of Germany during his first season in the world's music center places this artist on a pedagogic plane which leaves no room for doubt as to the measure of success succeeding seasons will witness for him.

HENSEL THE PARSIFAL AT BAYREUTH.

Heinrich Hensel, who has been re-engaged by the Metropolitan Opera Company for the season of 1912-1913, has been one of the successes at Bayreuth this summer. As Loge in "Das Rheingold" and in the role of Parsifal, Hensel was received with marked favor by the musical

assemblages at the Festspielhaus. He is to be heard in other roles before the festival closes.

Last season, at the Metropolitan, Hensel won his honors as Lohengrin and Siegfried; although called a "Wagner tenor" Hensel sings operas by many other composers; on



HEINRICH HENSEL AS PARSIFAL.

the road with the Metropolitan Opera Company he was particularly happy in singing the part of the hero in "The Bartered Bride."

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TAVELER, tenor, Royal Opera, Karlsruhe.
FRANZ EGNER, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
MARGARETHE MATZENAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
*DAVIDA HESS, soprano, Stockholm Royal Opera.
*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
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Joint Recital by Greene Pupils.

Recitals are taking place almost every night in the little opera house connected with the Brookfield (Conn.) Summer School of Music, of which Herbert Wilber Greene is the musical director, and his wife, Caia Aarup Greene, the head of the piano department and official accompanist. Mr. Greene's policy has ever been "no undue publicity; when pupils merit mention, give it to them."

Two of the pupils who are rapidly advancing to the artistic ranks, Miriam Gilbert, soprano, and Leroy Hoffmeister, tenor, the former from Philadelphia, and the latter from Reading, Pa., united in a joint recital several weeks ago. All that is accounted excellent in vocal training was disclosed by these young singers; both are holding excellent church choir positions and Miss Gilbert has sung at a number of concerts. The program for the Brookfield recital was opened with a duet, "O Lovely Night," by Roland; then Mr. Hoffmeister sang a varied group of songs and arias, beginning with "Questa o Quello," from "Rigoletto," and following with "Bedouin Love Song," by Dudley Buck; "On Pillow Rocking," from the "Chimes of Normandy" (Planquette); "To Thee," by Lebrun, and Schubert's "Serenade." Miss Gilbert's principal number of the evening was the "Agatha" aria from "Der Freischütz" (Weber). After the soprano's brilliant rendition of this, came another duet, "Nun bist Du Mein Eigen," by Hildach. For his second group Mr. Hoffmeister sang: "Call Back," by Denza; "Sleep Well, Sweet Angel," by Abt; "Beneath Thy Window," by Luzzatti; "The Nightingale and the Rose," by Pommer, and "To Norah," by Tayler.

Miss Gilbert sang a group, opening with the inspiring song, "Der Lenz," by Hildach, and following this with a second Hildach song, "In Einen Rosen Gartelein." There were other delightful songs in the selections, including "Hoffnung," by Reichardt; "In a Garden," by Hawley; "Thistledown," by Baltzell; "Hindu Love Song," by Harriet Ware, and "Ah, Love But a Day," by Mrs. Beach. Tosti's serenade ended the recital, and here again the voices blended finely. Mrs. Greene at the piano assisted the singers with her usual artistry.

Howard Wells' Pupils in Demand.

Howard Wells, the Berlin pianist and teacher, has just received word that still another of his pupils has been engaged for a college position of responsibility. Alice Bixby, who was in Berlin the entire season studying piano with Mr. Wells and taking his normal course for teachers, was offered the position of head of the piano department of Troy Conference Academy, Poughkeepsie, N. Y., immediately on her return from Europe in June, and takes charge of the piano work there in the fall.

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ANNE SHAW FAULKNER'S PLANS.

"My plans for next season," replied Anne Shaw Faulkner to an inquiry from one of the representatives of THE MUSICAL COURIER, "why my season this year is not over; or possibly I have already begun next season; I do not know. At any rate, I am still busy and have been and expect to be, so it is hard to tell which is the end of one season and which the beginning of the next."

"When Mr. Oberndorfer and I returned from our Western trip to the Northwest and California last March, I



ANNE SHAW FAULKNER,
Lecturer.

went immediately to Camden, N. J., where I signed a contract with the Victor Talking Machine Company to write a book for them on 'Musical History and Appreciation for High Schools,' with the Victor as illustration. This book was announced at the National Educational Association in their meetings in Chicago in July and I naturally wished to be present for that convention. I then began the outlines for a course for women's clubs on Wagner, preparatory for the Wagner centennial in 1913.

"August 5 I began my work at the National Summer School of Music Supervisors, which meets in Chicago during the month of August. I am giving three courses there, one on 'Interpretation,' one on 'Musical History' and one on 'The Instruments of the Orchestra.' When that school closes I expect to be again in Camden for the publishing of the book, and then, well, I suppose our next season opens. Mr. Oberndorfer and I are already booked for many appearances in Chicago and vicinity on the 'Modern Operas,' and will conduct our regular series of six subscription affairs at the Woman's Athletic Club, beginning November 5. This is our third season at the club, and the course is now already entirely subscribed. We shall give several suburban courses in Chicago and have a number of bookings with musical clubs in the Middle West up to Christmas. Early in January we start South, going through Texas, and from thence up the Pacific Coast to Seattle in advance of the Chicago Opera Company.

"One thing about my next season which pleases me is the number of bookings we have for stereopticon Wagner recitals before schools and colleges, for we enjoy that work very much. I feel that the children get a better idea of Wagner when they hear the music, and the story and have the pictures before them at the same time. We plan to give all the Wagner operas next season in that form, in which we have won such success in the past by the giving of 'Parsifal' and 'The Ring of the Nibelungen.'

"We have several bookings for 1913 on 'A Wagner Pilgrimage,' which we give with stereopticon and which gives a comprehensive idea of Wagner in a general way. This seems to be very popular with clubs for a Wagner centennial program. I have obtained my material during four summers, when I made this pilgrimage to Wagner an actuality and the slides are from my own negatives. Of course I shall miss my regular weekly classes in Chicago on the programs of the Thomas Orchestra, for which I have had these classes for the past fourteen years, but I always go out for a number of out of town dates for the Thomas Orchestra, giving my lecture on 'The Instruments of the Orchestra,' with illustrations by the orchestra men, and with Mr. Oberndorfer for the study of the programs. Altogether, I anticipate a rather busy season."

Musical Courier Editor Fights Fire.

Herbert I. Bennett, the managing editor of THE MUSICAL COURIER, who is spending his vacation in California, returned from the Santa Cruz Mountains last Monday

where he had spent several days of delightful recreation. Among other things Mr. Bennett was enlisted as volunteer fireman, when a prairie fire broke out several miles above Wrights Station. Mr. Bennett claims that he is a better editor than a fire fighter, and that it is easier to kindle roasts than to subdue the stubborn flames. Had it depended upon Mr. Bennett's skill of extinguishing the fire, the forests in the Santa Cruz Mountains would be a thing of the past at the present writing. Mr. Bennett does not look upon the wine when it is red. In fact he was so dry that the flames began to lick up his skin, with the result that the managing editor became sunburned by moonlight. However, there being no specified financial remuneration for volunteer firemen, Mr. Bennett's lack of experience in this direction cannot be charged up against him.

This morning Mr. Bennett left for Los Angeles, where he expects to remain until the latter part of next week, when

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FRANCIS MACMILLAN will Tour the United States and Canada, Season 1913-14, under Redpath Management.

he will return to New York and resume his duties on THE MUSICAL COURIER.—The Pacific Coast Musical Review, August 3, 1912.

Madame Newkirk in Adirondacks.

Lillian Sherwood Newkirk, the well known New York vocal instructor, recently left her summer home at South Norwalk, Conn., for a fishing trip through the Adirondacks, in her motor. The accompanying photograph shows Madame Newkirk (on the front seat) with her party, consisting of her husband, Dr. Newkirk, and Alice Esther Smith, one of her artist pupils. Miss Smith, it will be remembered, is a member of the Bridgeport Ladies' Quartet and



MADAME NEWKIRK AND PARTY.

last year sang with brilliant success at Madame Newkirk's June concert. She also has a fine church position.

Madame Newkirk has been teaching in Connecticut during the summer and has a large class at Westport, as well as at South Norwalk. She resumes teaching at her New York studio, 1425 Broadway, on September 28.

There is a rumour of a reduction of the salaries of music hall stars. This strikes us as unreasonable. You can hardly expect a man to lay bare the secrets of his unhappy family relations with his mother-in-law for less than a hundred a week.—Satire.

Carolyn Willard in Los Angeles.

Carolyn Louise Willard, the well known Chicago pianist, is visiting her brother, R. H. Willard of the Willard-Slater Construction Company in Los Angeles, Cal. She is practising several hours a day, doing a little teaching and having a fine time during her spare moments, also keeping the Los Angeles newspapers busy granting many interviews, and a very interesting one was received from the Los Angeles Herald, which was headed "Carolyn Willard, Pianist, Who Says Sea Flirting Is Romantic, But



CAROLYN LOUISE WILLARD.

Never Lasting." The Los Angeles Tribune ran a front page story of Carolyn Willard, the article being entitled "Ragtime Fit Only for Uncouth Barbarians."

Miss Willard reached Los Angeles the week of the California State Music Teachers' Association convention and met many representative musicians, in fact she had a fine time with them, many of the musicians being former Chicago residents.

Miss Willard planned a short return trip to Europe and especially to England in October, but maybe she will not have a chance to leave until December and it is possible that she may not go at all this season, but remain in Chicago, in her studios in the Fine Arts Building, except for concert dates. She will open her classes in Chicago on Monday, September 16. Miss Willard already has had a good many applications. Clara Len, her assistant, has signed a twenty-week contract with the Redpath Musical Bureau, and she will consequently be in Miss Willard's studio only the last half of the year, so two other advanced pupils will do the assisting and preparatory work for Miss Willard, namely, Selma Forsberg, who was often heard at recitals given by former pupils of Miss Willard, and another out of town pupil who has been coming in for several years and who is leaving a summer class of seventy-five pupils at her own home.

Miss Willard enjoyed her recent trip abroad immensely. She played for Prof. Bertrand Roth, who has the celebrated music salon in Dresden, and he engaged her immediately for a program of American compositions to be given on her return trip. Miss Willard remarked to a representative of THE MUSICAL COURIER, while passing through Chicago on her way to the Coast, "I am glad not only to have the engagement, but the opportunity of making 'reclame' for American composers." Miss Willard has some English orchestral and other dates also waiting for her return trip and she will also give a New York recital this year.

Following are several extracts from English criticisms which show the high esteem in which this American pianist is held by the English press:

She disclosed a refined taste, musical understanding, well grounded musicianship and a happy regard for nuances and rhythm.—Continental Times.

Her technical ability proved itself worthy of decided appreciation.—Berlin Börsen-Zeitung.

Carolyn Willard, a charming young Chicago pianist, made a most successful entrance into the Berlin musical world. She achieved her greatest success in Chopin's reading. His preludes were full of color and poetry, and the scherzo displayed her good conception of the bigger Chopin.—Musical Review.

Hard-Worked.—"I think I will take my phonograph along when I take my vacation," said Mr. Homely.

"That's a good idea," assented Mr. Nextdoor. "It certainly needs a vacation."—Cincinnati Enquirer.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1 Square de la Tour-Maubourg,
Paris, August 6, 1912.

It has been definitely decided that "Le Sortilège," by André Gailhard, will be given at the Opéra at the same time as "Les Bacchantes," by Alfred Bruneau. The former is a fairy opera, the latter a ballet. They will be heard about October 1.

Reynaldo Hahn, the well known composer, who now has become a French citizen, is doing his first military service at the camp of Chalons. Hahn is a Venezuelan of German and Spanish parentage. He has been living in France for a long time and has become thoroughly French in his ideas and tastes. His music also shows the influence of the modern French school, but his early songs, although not original, and difficult to place as belonging to any school, were more natural, and therefore better, than anything he has done in recent years.

It is reported that sixty manuscripts have been submitted for the Soussay prize of 1,500 francs, offered for the best opera libretto. The award has been postponed till after the holidays. It is to be most sincerely hoped that some really worthy libretto should take this prize. The worst thing about modern French opera is the libretto. There is hardly a single one that has a really good book, which is surprising, for the French are perhaps the greatest dramatists in the world.

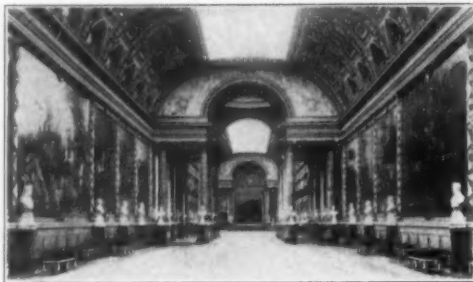
"Madame Roland," a new grand opera by Felix Fourdrain to a libretto by Bernède and Choudens, is to be given next season at Rouen.

When Alexander Sébald was a student, Franz Liszt, hearing him play, said: "Auf den Kleinen gebt Acht, aus dem wird ein grosser Geiger" ("Keep your eye on that boy, he will become a great violinist"). He might have added that he would become a great mountain climber, too, for he has a perfect passion for that sport. Every summer for years, after the winter work is over and the concert season closed, Sébald takes his way to some part

of Switzerland and starts a series of long tours through the country. I just received a card from him from Chamounix, from where, I believe, he intends to go north-east toward Bavaria. He will be back in Paris in September and will remain here all winter.

George E. Shea, among the most noted of our Paris-American vocalists, and the Kurwenal in the original Paris production of "Tristan," has finally recovered from his serious attack of pleurisy and is now summering at Brunnien.

Alys Lorraine, who recently made so successful a debut in "Lohengrin" at the Paris Opéra, has been in London giving a number of recitals with the greatest success. The fact that she sang on various occasions for the late King



LA GALERIE DES GLACES, VERSAILLES.
(From the Theosophical Path.)

Edward VII has given her a prominence which her ability has maintained, so that she is now a London favorite.

Professor and Mrs. A. J. Goodrich have gone to Anney for the months of August and September, and will return to Paris October 1.

The composer Schlesinger has left for Viareggio to join his daughter, Mrs. Isidore Braggiotti.

A monument has been erected at Ambert to Emmanuel Chabrier, the composer of "Gwendoline," which may be considered the prototype of the modern French school of opera.

Oscar Wilde, whose association with Strauss gives him a place in a musical magazine, now has his monument at the Cemetery of Père-La Chaise. It is a hideous thing, intended, no doubt, to be original, and represents a flat faced sphinx with very long, square wings extending straight back above a formless body.

Marie Meyer Tenbroeck in Minneapolis.

Marie Meyer Tenbroeck, pianist, who for several years has been concertizing with Otto Meyer, the violinist, will again go on tour with him this fall. When not on tour

both artists will live in Minneapolis, Minn., where they will have their studio in the Handicraft Guild Building.

Mr. Meyer is very enthusiastic over Minneapolis and considers it one of the coming musical centers of the West. Mr. Meyer and Mrs. Tenbroeck have been working together on new repertory this summer. Mr. Meyer has become especially well known as an interpreter of Paganini and Bach. This may seem strange to those who consider these two composers as two extremes in music, but both require so big a technic that the player may forget the huge difficulties and interpret the sentiment of the compositions. Among Mr. Meyer's numbers for this season will be:

Concerto (Sauret cadenza)	Paganini
Witches' Dance	Paganini
I Palpiti	Paganini
Moses' variations on the G string only	Paganini
Chaconne	Bach
Siciliano	Bach
Gavotte	Bach
Concerto, E major	Bach

MUSIC IN WALPOLE.

WALPOLE, N. H., August 16, 1912

An unusually enjoyable concert was given in the Town Hall at Walpole, N. H., this Wednesday evening, August 14, by Edwin Swain, baritone, of New York City; Bessie Bell Collier, violinist, and Grace Collier, pianist, both of Boston. The concert was one of three in the Walpole Summer Course. The program was given with all the musical taste and warmth of temperament for which the artists are noted and was as follows:

Sonata, op. 45, for violin and piano (first movement)	Grieg
The Misses Collier	
Redoubt Love Song	Chadwick
Where Blooms the Rose	Clayton Johns
Slave Song	T. Del Riego
Mr. Swain	
Serenade	Schubert-Elman
Minuet	Beethoven
Caprice Espagnole	Ketten-Loeffler
Miss Collier	
On the Road to Mandalay	Oley Speaks
O'er Brake and Heather	Mabel Daniels
The Call of Spring	Mabel Daniels
Mr. Swain	
Reverie	Vieuxtemps
Miss Collier	
Jean	Burleigh
A Birthday	Cowen
Love Is a Bubble	Allitsen
Mr. Swain	
Romanza	Wieniawski
Zapateado	Sarasate
Miss Collier	

Note.—Miss Daniels played the accompaniments to her songs.

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CHRISTINE MILLER A UNIVERSAL FAVORITE.

How Christine Miller became a reigning concert star without a manager, and how she did it without residing in New York, is a theme that has been widely discussed in the musical green rooms on both sides of the Atlantic. The fellow artists of the Scotch-American contralto have often marvelled how she "did it."

It all seems very simple when Miss Miller tells how she accomplished it by herself, but perhaps not another singer could duplicate her successes by her methods. Miss Miller is endowed with two of the greatest of all human traits: she is perseverance personified, and her love of order would enable her to rule a country—or any way a State—and if the women movement continues who knows what may happen in the future.

Through her gracefully penned letters (never too long) it was never difficult for Miss Miller to gain an audience with musical directors and club officers. Once heard she was engaged, and now it is re-engagements galore.

For the season of 1912-1913 Miss Miller has been re-engaged by all of the choral and oratorio societies and the orchestras with which she appeared last season and other past seasons. She has five contracts closed for New York, including the New York Oratorio Society and the Harlem Philharmonic Society.

The Mendelssohn Choir of Toronto, with which Miss Miller has appeared twice since last February, will have her again next April when that superb body of singers will perform "The Beatitudes" by César Franck, assisted by the New York Philharmonic Society.

In Pittsburgh, where Miss Miller resides, she is a universal favorite with the musical world and also the world of society. She continues to hold her position (one of the best in the United States) as soloist with the Third Presbyterian Church of Pittsburgh. The leading clubs of Pittsburgh have all had Miss Miller for soloist and today her popularity is greater than ever in her home city.

By the beauty of her voice, her rare intelligence, and ability and willingness to work hard, Christine Miller has won her way.

Miss Miller's personality is adorable; she has the unique distinction of being esteemed as much by her own sex as by men. Study success or failure as we will, the fact remains that those who succeed by their own efforts (as Miss Miller has) must live in mental and spiritual realms higher than what those that govern the actions and inspiration of the majority of men and women.

"By their fruits, ye shall know them."

MUSICAL STOCKHOLM.

Stockholm, July 31, 1912.

With a pause for the month of June the 1911-12 season continued for seventeen days of July, thus showing the spectators of the Olympic games that opera is very well given at Stockholm. They heard "Tales of Hoffmann," "Romeo et Juliette," "Faust," "Lohengrin," "Barbiere," "Carmen," "Tosca" and "Bohème." At two special festival performances we had on the first evening "Tzetyl," with John Forsell as guest, who sang the Prince, and on the second evening the prologue, first and second acts, from "Tales of Hoffmann" and the second act from "Aida."



CHILDHOOD PICTURE OF SIGRID ARNOLDSON.

Such an audience, both in numbers and brilliancy, never before had been seen at our Opera.

Two evenings were also given by the Folkdansens Vänner, July 7 and 14, with singing by Lisa and Sven Scholander, and opera singer Signe Rappé, and Swedish national dances by the Society of Folkdansens Vänner. This society always makes a great hit with its ancient dances, and it is a real pity that their steps are not seen and danced more generally in Sweden.

Our opera season of 1911-12, beginning August 14, 1911, and ending July 17, 1912, had 246 operas, two ballad concerts, four symphony concerts, two Thomson concerts (one of them with the assistance of Schkolnik) and one d'Albert concert. Of the composers Gounod ranks as the first, with 3 operas and 37 performances, "Faust" 16, "Romeo" 11, "Mignon" 10; Mozart 27; Puccini and Wagner 25 each. Verdi 18, Bizet 17, Lortzing 11, Donizetti 11, d'Albert 10, Tschalkowsky 8, Mascagni 7, Dahlgren 7, Offenbach 6, Leoncavallo 4, Ellberg 4, Weber 4, Meyerbeer 4, Berg 3, Peterson-Boyer 3, Hallen 2, Moussorgski 2, Foroni 1, Hallström 1.

"Die Heilige Elizabeth," cantata by Liszt, was also heard at the Opera.

As guests last season we had Sigrid Arnoldson in "Traviata," "Faust," "Pagliacci," "Romeo et Juliette" and

"Carmen"; Heinrich Knote as Tannhäuser, Siegmund and Siegfried; Signe Rappé as Elsa and Senta; John Forsell as Arntjot, Onegin, Flying Dutchman, Don Juan, Il Conte ("Marriage of Figaro"), Scarpia, Prince ("Tzetyl"); Hans Tänzler as Siegfried ("Götterdämmerung"), Tannhäuser and Il Profeta; Jeanne Campredon as Juliette, Marguerite and Mimi.

The debuts of the season were Augustin Kock as Tonio ("Pagliacci"), Carl Richter as Amonasro, Essie Case as Philine and Olympia ("Tales of Hoffmann"), Conny Molin as Valentine ("Faust"), and Conte di Luna; Carin Branzell as Fürstin Sarvillaka ("Tzetyl") and Amneris.

A saengerfest took place at Stockholm in connection with the Olympic games. The participants were from all parts of Sweden, to the number of 4,400. Several concerts were given, one of them at the Stadium, where the acoustics were excellent. The concerts were all sold out. The conductor of the chorus and the man who had arranged the whole festival was Gustaf Hultqvist, from Soderhamn. He received from the king the Order of "Litteris et artibus."

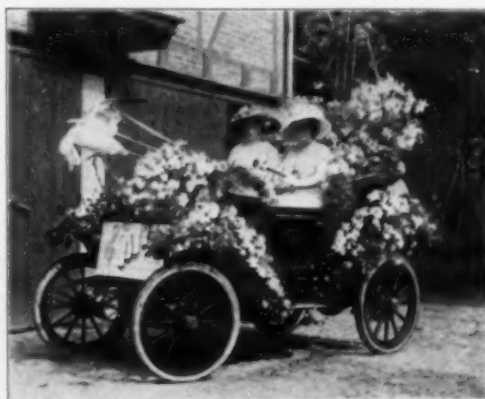
Leo Tecktonius gave a recital at the Academy of Science during the Olympic games. It was well attended in spite of the great heat. Mr. Tecktonius received many encomiums from the press for his artistic playing.

The Opera will be reopened in August with "I vispe comari di Windsor," by Nicolai. The next opera will be "Meistersinger."

Jennie Spennert will sing at the Opera this winter, one of her roles being Thais. Madame Spennert is a native of Finland and has sung at Paris.

Madame Gadski's Prize Car.

At Zoppot (near Dantzig) a famous German watering place, Madame Gadski and her daughter, Lotte, have been



MADAME GADSKI'S PRIZE CAR.

making an extended stay this summer, and entering into all the sports and pastimes of the place with much enthusiasm. The present picture is that of the Gadski automobile decorated for the competitive carnival parade of

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motor cars. The singer's machine captured the prize and was applauded all along the route by the thousands of spectators. The rear of the car, not visible in this view, was adorned with a huge lyre carried by a Norn, the design being carried out in white roses.

A Society Belle as a Singer.

Thursday afternoon, August 8, in the studios of Mrs. Stacey Williams, Chicago, Josephine Lydston, a society belle of that city and one of the most gifted young sopranos from the studios of Mrs. Williams, was heard in the following program before a large assemblage of guests:

The First Primrose	Grieg
A Question	Bischoff
The Rose Awaits the Dewdrop	Hadley
A Maid Sings Light	MacDowell
J'ai pleure en reve	Hue
L'heure exquise	Hahn



Photo by Matzene Studio, Chicago.

JOSEPHINE LYDSTON,
Soprano.

Sans Tui	d'Hardelot
Reverie	Debussy
Your Eyes	Tours
In a Garden	Salter
At Dawning	Cadman
A Madrigal	Harris

Miss Lydston, who when heard at Orchestra Hall several weeks ago at a concert given under the direction of Mrs. Williams (making a hit in "J'ai pleure en reve," by Hue, and in Mary Turner Salter's "Cry of Rachel"), strengthened the splendid impression then produced through a really professional rendition of each number.

Her voice is most agreeable, has been well trained, and the singer's diction is impeccable. Miss Lydston is an earnest student, and throughout the above program her work reflected credit on Mrs. Williams.

At Scheveningen, Holland, Prof. Hugo Heermann, the violinist, recently played at a concert with the Lamoureux Orchestra of Paris, and won the warm approval of a cultured audience.

The pianist Bachaus recently appeared at Nauheim, Germany, playing the G major Beethoven concerto with the Winderstein Orchestra, which is permanently located at that resort.

IN THE LAND OF THE PUSZTA.

BY EUGENE E. SIMPSON.

VIENNA, July 10, 1912.

Arthur Nikisch was born in the country village of Lebeny St. Miclos, Hungary. On a hunt for the Nikisch birth house, THE MUSICAL COURIER correspondent first came into the wrong village of Fertő St. Miclos, and un-

very happily through unusual kindness of the reigning Esterhazy's secretaries at Esterhazy estate and at Eisenstadt castle, respectively, the junior and senior Drs. Merenyi. The young secretary at Esterhazy gave the correspondent a card to his father at Eisenstadt. When the traveler arrived there, after a couple of hours' run by train, he was cordially received and extended many courtesies as a later exposition will show.

Vienna and Budapest. They had wished to visit the place again, but had not been able to find a convenient time, and now the professor was hurrying back to a siege of work for the next season at Leipsic. A photograph of the house existed, but not in duplicate. Then it was that the cor-



THE REIGNING PRINCE MICLOS OF ESTERHAZY.



PRINCE NIKOLAUS ESTERHAZY,
Who reigned in Haydn's time.



HAYDN PORTRAIT.
(At Esterhazy Castle.)

intentionally put up for a night at the only inn of Esterhazy village, just across the road from that part of Esterhazy castle in which Joseph Haydn had spent several summers. The Haydn find came naturally as a great surprise. The right St. Miclos and the Nikisch house were found on the third day. The traveler had spent the second day

The pilgrimage to St. Miclos and the interesting side trips, fallen into by mistake, came about through a meeting with Professor Nikisch and members of his family at the Vienna festival. The correspondent asked about the birthplace of the Professor, and his sister, who was present. The reply was that it was in Hungary, between

respondent expressed a wish to visit the place for himself, and it would be easy to arrange, as Budapest was already a part of the schedule of travel. Since the down river trip to Budapest was intended, the pilgrimage to the birthplace of the conductor would be made on the way back to Vienna.

In giving instruction for the journey Professor Nikisch explained that by return from Budapest, St. Miclos would not be reached by the usual Pressburg route, but by way of Raab. The house would be found adjoining a sugar factory, for which factory and neighboring estate his father had been so called exactor or comptroller in 1855. Without mention of the sugar factory, the pilgrim would never have found the Nikisch house, yet it was the factory which led the way to the wrong St. Miclos and Esterhazy. By a strange coincidence, Fertő St. Miclos now has a sugar factory, while the Nikisch St. Miclos has none. The latter has only a general factory which occupies ground just by the old site.

The traveler had already learned at Budapest that there were two villages of St. Miclos not far from Raab, but did not doubt that it would be easy to decide on the right one upon arrival at the point of change. After two hours' fast run from Budapest, Raab was reached at about 7.31 evening. There was immediate confusion upon inquiry for St. Miclos. A station official suggested an accommodation train which would leave within a few minutes. But in order to be sure of the destination, the traveler stated that he wished to get to the St. Miclos where a sugar factory was located just at the railway station. Thereupon, the stranger was put upon another train which would also leave within a few minutes. Only the present train would not stop at the factory, but the ticket would read to Esterhazy, about a mile further on the road. A spur of the road ran to the factory but only freight trains stopped there. The fact that a station named Esterhazy had come into the tour was a bit suspicious, but the other train was now gone and there was nothing to do but try the luck of a sportsman and risk getting to St. Miclos that evening. After an hour's run from Raab the stranger and his baggage were set out at Esterhazy station. The conductor pointed just across street to the inn as the stopping place

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for the night. The proprietor thereof said that he was sorry, but he had taken in another guest and his house was already full. A cultured and elderly bystander saw the situation and advised that the best to be done was to



A ROAD SCENE JUST IN FRONT OF THE CASTLE AT ESTERHAZY.

The four-yoke tandem has a primitive threshing engine on the way to work.

drive with him and his coachman across country to Esterhazy village, some twenty minutes from the station. There would be lodging surely obtainable at the large inn. This suggestion was gladly accepted. During the drive the



THE "MUSIC HOUSE" OF THE CASTLE AT ESTERHAZY, WHERE HAYDN SPENT SUMMERS.

correspondent asked further about St. Miclos. The elderly gentleman did not know that Arthur Nikisch was born at St. Miclos but he was pleased to know it. Furthermore, he said that the village we were about to visit had a valuable musical tradition as the former home of Haydn, while in the service of Prince Esterhazy. There was no music making there now, but the house was known to this day as the "Music House." The music house was pointed out just before the carriage pulled up at the inn. The situation was interesting, whether the next day was to bring difficulties or not.

There is no need to trace Ferö St. Miclos longer. The traveler started out early morning on a couple of miles' walk to the factory, only to find that nobody knew anything about Nikisch. That no neglect might arise, the rector of the church was sought out and asked to examine the village birth records for 1855. There was no evidence of a Nikisch family. An old citizen happened to know that the other St. Miclos had had a sugar factory many years ago. The error was now evident. Before leaving Esterhazy the traveler wished more knowledge of Haydn's residence there. The information could be obtained only by applying at the castle. When shown in to see the young secretary there, the traveler frankly stated he was in this territory on an error and that in search for the birthplace of one musician he had come upon the old haunts of another. Dr. Merenyi was in immediate sympathy with a Nikisch-house pilgrimage, for he had just been present at the Vienna festival for the sensational Nikisch concert. Dr. Merenyi said that Haydn had spent only summers at Esterhazy, because, then as now, it had been the custom of the reigning prince to be here for several weeks at midsummer. By far the greater time was lived at Eisenstadt. At the latter place were now found the Haydn Museum, also the grave, and numerous recollections of the composer. At this point the secretary kindly offered a card of introduction which would make a visit to the Haydn effects in Eisenstadt very easy. The journey would require a couple of hours, with one change of train, and Lebeny St. Miclos could be found next day by completing the grand circuit of which Esterhazy and Eisenstadt formed a part. Dr. Merenyi was thoughtful enough to ask if the traveler had been able to find anything to eat in their village, and he further offered a carriage to the station. He was really concerned about the food prospects at the local inn, and said that at least in an Eisenstadt hotel one would find proper rations. Hereupon the traveler could truthfully report that he had eaten, and as the town post wagon was also a public con-

veyance to the station, there was no need to draw on these favors as they concerned Esterhazy. The card to the elder Dr. Merenyi was gladly accepted. The apprehension as to food accommodations in Esterhazy was not entirely without ground, as a later paragraph may indicate.

It was late afternoon when the card from Esterhazy was presented to the senior Dr. Lajos Merenyi at Eisenstadt Castle. That gentleman was immediately available and the tour of visiting began. First came the Haydn



HAYDN PORTRAIT.
(At Esterhazy Castle.)

Museum in the castle, with one great room containing two walls of drawers, with the orchestral and choral music used by Haydn and his musicians. Along one wall the drawers contained the secular works, along the other were those of the church. There were numerous practically unknown paintings of Haydn, and several groups of musical instruments that had been in use, especially in chamber music. During the life of Haydn, various governments had issued white medallions in his honor. He had been very proud of these, therefore, bequeathed them back to the Esterhazy family as one of the most cherished of

his possessions. These medallions are all to be seen here. On various walls were neatly framed, beautifully written, manuscript canons, in the composer's hand. He had jovially said that he was too poor to buy paintings, there-



THE NIKISCH BIRTH HOUSE AT LEBENY ST. MICLOS.

fore he would decorate with works of his own hands. Without leaving this large museum room, one could look through an indoor window into the chapel where services were held in Haydn's time. There had been alterations in the choir loft, but as the chapel was finally no longer



THE POST STAGE AT ESTERHAZY.

in use, the loft had been restored to its original form. Dr. Merenyi thoughtfully asked if the visitor might have interest in a Canova statue of Ludovica Esterhazy which occupied a little temple alone on the raise of ground in the park which opened up just behind the castle. The

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privilege of a view being gladly accepted, Dr. Merenyi sent a youth along, not only to show the way to this statue, but to the church out in the city, where would be seen the crypt containing Haydn's body. As these two errands would require forty minutes, Dr. Merenyi would meet the traveler in the hotel and would guide personally to other Haydn resorts about the town.

Ludovica Esterhazy, who had been a much beloved member of the princely family, a patron of art, and in fact, a long time pupil and friend of the sculptor, is



HAYDN PORTRAIT.
(At Esterhazy Castle.)

shown here by Canova in remarkably fine spirit. The statue bears date of 1805. The effect it produces, so serenely housed and seen here in this temple, among great trees and beautiful sward stretching down to the castle, is poetic in a high degree. The place was one at which to spend hours instead of the few minutes that could be given to it.

Going out of the park from a gate at one side of the castle, there came the five minutes' walk up a hill, to the



HAYDN PORTRAIT.
(At Esterhazy Castle.)

church of Haydn's burial. The attendant led the visitor immediately to the great, dark chamber, where are also buried a dozen or more of the community's citizens, among them, a Mr. Tomassini, a friend of Haydn. The names of all these dead are cut in four large marble slabs which occupy either corner of the great vault. The name of Haydn is not separated, but has place modestly in its turn, on the slab at the right, furthest from the door. Here is a simple, solemn home in perfect keeping with the single room of the Haydn house in Vienna, where the composer contentedly spent the last twenty-three years of his life, and died.

From the church, which is one of remarkable plan and construction not now in order to describe, the visitor got to the hotel and found Dr. Merenyi waiting. The first

point of visit then was the house which Prince Esterhazy had caused to be built for Haydn. The composer lived there for the twelve years from 1766 to 1778. There is nothing to distinguish the house from any of the other well kept houses of the street, but the following inscription, in Hungarian:

Haydn József
háza

1766-1778

A halhatatlan polygárnak
kit daltermő lelke
e szűk, falak közül emelt
a világ magyarjához.

A Kismartoni ferfidalardá

1898

The inscription, in the German of Dr. Merenyi, who was also author of the original, is as follows:

Josef Haydn's

Haus

1766-1778

Dem unsterblichen Bürger,
den sein Liederschaffender Geist
aus diesen engen Mauern

unter die Grössen der Welt erhoben hat.

Der Kismartoner Männergesangsverein

1898.

The next point of interest was the composer's garden, which lies a couple of hundred yards away. In Haydn's time, as may be the local custom still, each house was also assigned a bit of garden as a part of the property right. The small, elevated cabin which served the composer as an outdoor place of shelter and rest is built in one corner of the garden and entered by plain, board stairs, hardly more than four feet from the ground. In this small nest there is a sofa and a few simple articles about as Haydn himself may have kept them. Before leaving the traveler in Eisenstadt, Dr. Merenyi further assisted in finding such photos as exist, then led to the home of the well known and gifted young woman artist, M. Augustin, who recently issued a Haydn book of a dozen etchings. Unfortunately, the artist was not in the city, and a copy of the Haydn etchings could not be found in her home. Many other remarkably vivid etchings of landscape and animals indicated her accomplishment and the ground on which her growing fame is based. The Haydn book could be seen in the Imperial Library of Vienna, and at a famous Vienna art store, yet there has been no time to look them up. Following the call at the home of Miss Augustin in Eisenstadt, a unique procedure was found necessary to obtain a photo of the now reigning Prince Esterhazy. There was no photo on sale in the city, neither had Dr. Merenyi a picture that could go through the mails. The only available likeness was an engraving in a private biography. Dr. Merenyi took his own copy of this book to the bookbinder and had the leaves of the folio carefully removed to permit publication with this MUSICAL COURIER report. They will be returned to the book after their brief "outing" in America. The reigning prince does not maintain an orchestra, nor any chamber music organization, yet his sincere interest in the Haydn tradition and his well known attitude toward present day Haydn pilgrims are fully attested by various acts. Indeed Dr. Merenyi's extraordinary kindness to a stranger must reflect a part of the Esterhazy policy.

With the Haydn pilgrimage completed, the journey to the Nikisch house was resumed on the third day. After a slow, circuitous route over pretty country, one change of trains and another hour's run over a level and extraordinarily fertile farming section, Lebeny St. Miclos was reached and complications began anew. The present residents of the former Nikisch house knew just as little about Nikisch as the people of the sugar factory at the other St. Miclos. The woman of the house thought it improbable that any musician was ever born here, but could only give her knowledge that the old factory had been torn down many years ago, and she did not know how long the present residence had stood. She said the evidence of birth, if found at all, would be had from the church Pfarrer in the village of St. Miclos and that was a brisk half hour's walk from the railway station. As no conveyance was available, there was the walk along a finely shaded road and the entrance to the village was attractive with its great trees, past the cemetery, interesting thatched cottages and uneven streets. The Pfarrer was found and he was the next to be surprised with the news that Nikisch's birth would be found recorded on his books. The pilgrim here fell short as a Nikisch enthusiast and could not say in what month the conductor was born. But the Pfarrer's few minutes' search was rewarded with find of the complete record as to the parents, godfather and such information as usually comes upon a church record. The simple story was that Arthur Augustinus Adalbertus Nikisch, son of Augustinus and Ludovica Nikisch nee Robosz, was born October 12 and baptized October 22, 1855. The present venerable Pfarrer was very happy over the find and he was glad to

converse for a half hour, learning details of the career of the village's famous son. Finally he showed the stranger where could be found a carriage back to the station. The aged driver, who spoke German only with great difficulty, proved to have the still needed definite information concerning location of the old and new factories and the residence. Driving into the factory grounds he pointed out the exact former location of the old building and he could give assurance that the present residence occupied the same ground as when in use by the Nikisch family, this much being finally decided, he drove on to the station and the traveler was soon on the way back to Vienna, having completed the original errand and a great deal more.

If information on Arthur Nikisch remained a long time unknown in his native place, the City Council of Vienna showed much greater ignorance concerning Josef Haydn, and that was in the recent year, A. D. 1909, at the centenary of the composer's death. At that centenary the said Vienna Council solemnly ordained that the remains of Josef Haydn be removed from the old Vienna church yard where first buried, and brought to a place of final rest in the Vienna Central Friedhof by the side of Mozart, Gluck, Beethoven, Schubert, Johann Strauss, Brahms, Hugo Wolf and others of the musical immortals. The venerable Vienna Council was all unaware that the Haydn bones had lain in the church at Eisenstadt since 1820, after having been the subject of a spirited contest as to the right of disposal. Even now the Haydn head is not at Eisenstadt, but is in possession of the Vienna Verein der Musikfreunde. The head had been taken away for examination by a one time celebrated ethnologist and it had never been returned to Josef Haydn, who was the original owner, nor to the Esterhazy family which has rightful disposal of the body. On the occasion of the Vienna Council's recent tremendous error, the reigning Prince Esterhazy was applied to for permission to move the Haydn remains, but it was decided that since the contest of 1820 and the forgetfulness of 1909 there was no valid ground to merit giving them up.

In view of the traveler's experience in obtaining food at Esterhazy, a problem which had aroused apprehension on the part of the prince's younger secretary, one would have to confess that the Esterhazy inn was not exactly a place to be selected by persons who like high living. But if the bill-of-fare was simple, even extraordinarily, almost phenomenally simple, at least the price was right, as the original bill will show. The traveler arrived at ten o'clock at night and was disposed to take a glass of milk and a bit of bread before retiring. The order was promptly filled except as to the bread. The house was just out of bread, but the milk was good and a second glass was excellent substitute for bread. There is no law requiring a newspaperman to take starch foods anyway. Next morning the prospect of the walk to the wrong St. Miclos could not allow time for breakfast at the inn, but bread and milk in plenty were obtained at St. Miclos. Upon getting back to Esterhazy inn, the stranger checked thirst with a glass of wine. Lunch time came, and though the guest had wishes, only a beef roll and potatoes were available. Coffee was ordered, to be served with cream or milk ad libitum, but now the milk and cream department were already out of business. The black coffee was excellent, and it may be that there is never any real need to serve milk or cream with coffee anyway. As the time to leave Esterhazy was at hand, the proprietor figured up his bill, to include the great, spacious room for the night. There was a grand total of a crown and twenty-three hellers coming to him. The traveler was almost sure the home office of the MUSICAL COURIER would allow this bill in every item, and it was promptly paid.

The Danube River trip from Vienna to Budapest requires thirteen hours by day, from seven in the morning to eight in the evening. Passengers at Vienna first sail from a city station on the Danube canal, a half hour later coming into the main stream, where baggage and passengers are transferred to the larger river steamer. The river scene at Vienna is one of preeminent beauty, the broad stream flowing along by flat banks, on the north richly pastured and wooded. Particularly from the heights of the Kahlberg, several miles up stream, the Danube is seen through the haze as a great broad ribbon spread out in a mild curve past the city. The low banks and willow woods are the prevailing setting, for several hours after leaving Vienna. Meantime the steamer is obliging in a high degree, stopping at every fixed station to receive or discharge passengers. About midday the scenes begin to get interesting on account of the provincial character of the folk who travel or come down to see the steamer land. Late in the afternoon the boat stops at a station and among other passengers who come on board unnoticed are two swarthy youths. The boat has hardly left the landing when a terrible alarm is begun simultaneously from the top and middle decks. A violinist below and a clarinetist above have started up business and the traveler is now sure that he is in Hungary. People on the American western prairies have often wondered how a pair of

coyotes with sound lungs could imitate a numerous pack. Here it was amazing to know how the one nervous clarinet and one fiddle could come into some free contrapuntal interweaving to counterfeit a populous band. The success as to noise was tremendous, but musically, the auditor was sorry not to be able to look the matter straight in the face. One could only blush for the art quality of the performance, and for want of an impresario these youngsters may have to free circuit the Budapest boats for a long time to come. Some hours after their coming on board, the boat stopped at a city where a striking looking building was seen just near the landing. The building was pointed out as a penitentiary. The violinist and clarinetist boys got off the boat. True, their music was pretty bad, but some lighter punishment might prove sufficient. As it is, one doesn't know just how much time free fate has already had them on bread and water.

A summer visit to Budapest has very little of musical interest, because the Hungarian capital is far from the usual tourist thoroughfares, and there is no special need to offer Hungarian national opera, operetta or anything else. In the two days of THE MUSICAL COURIER correspondent's stay there was nothing more important than a band program to be heard in the city woods. The men played superbly in excerpts from Wagnerian and less important works. At this concert, on the night of July fourth, the correspondent had the honor to be ashamed of a dozen of his countrymen as the only boisterous persons on the ground. They spoke and laughed loudly dur-

*Original
figures
in
Austrian
Haller.*

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12 = 2 3/4 cts., for wine

35 = 7 cts., beef roll - potatoes

2 = 3/4 cts., bread

12 = 2 3/4 cts., Coffee

73 = 14 3/4 cts.

50 = 10 cts. for room

123 = 24 3/4 cts.

BILL AT ESTERHAZY INN.

ing the impressive playing of a "Walkyrie" selection, so that numerous members of the band looked over to them, and the entire public came to wondering with what original tribe and reservation they classified. The fine park, which is called the city forest, is also site of the rich national gallery of classic and modern paintings. Architecturally, the city creates a most favorable impression. The fine, plain bridges over the Danube, the broad streets, the plain, tasteful architecture of business buildings all argue for a folk, which, if not so high as others in education and literature, still has an eye for perspective and a mind for clear, forceful thinking. As a tourist point it has the misfortune not even to lie on the road from the important Russian cities to Vienna. The Russians flock to Austrian bathing resorts in thousands yet the line of march to Vienna is for north in a great circle by way of Cracow. So the Russian language is little spoken or understood in Budapest, though in Vienna it is now spoken in every important shop and in many minor ones.

Budapest has only one ambitious music publishing firm. The house of Rozsavölgyi has brought to print a great deal of the Hungarian folk music, is publishing the principal works of Hungary's own present day composers and has begun accepting good works by non-Hungarian moderns. Their Old Hungarian instrumental music embraces Julius Kaldy's two volumes of piano solo material under the title of "Schätze der Altungarischen Musik," also the same author's four hand arrangements of the same material. The Hungarian folk songs are assembled in three collections, including Demény's "Ungarische Volksweisen für Klavier zu 2 Händen, modern harmonisiert besonders für Ausländische Spieler geeignet." Further, Zoltan Nagy's "25 Ungarische Volks Liebeslieder" with German text and piano accompaniment; also "101 Ungarische Volkslieder" with Hungarian text. The modern Hungarians here represented include Bela Bartok's piano rhapsody with orchestra, string quartet, two Roumanian dances, three burlesques, "quatre nées,"

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"Deux images" for orchestra and the first orchestra suite. This suite was first given by Nikisch in the Gewandhaus some four years ago. At that time it was called a symphony, but as then reported for this paper, the type of composing was not ideally symphonic, and some movements were more in the nature of great orchestral songs. Kodaly Zoltan has in this firm's catalogue a string quartet, ten piano pieces and an adagio for violin and piano; Anton Molnar a sonatine for violin and piano, a serenade for violin, clarinet and harp and a fantasie for clarinet and piano. G. Selden has three piano pieces and Wilhelm Gaza Zagon has three poems for piano solo. The non-Hungarian composers include Emile R. Blanchet's four piano pieces of op. 15 and his concertstück for piano and orchestra. Sergei Bortkiewicz has two groups each of three piano soli and the firm has just issued four piano pieces by Rudolph Ganz. Egon Wellesz has four piano pieces under title of "Der Abend," also sketches for voice and piano accompaniment.

The winter concert life of Budapest rests principally upon the series of symphony concerts and the many solo recitals and various series of evenings by chamber music organizations. The books of the Grand Royal Hotel's hall, as the most popular in the city, show a busy concert life in themselves. There were here six concerts by the Waldaur quartet, three each by the Bohemian and Brussels quartets, one by the Capet quartet, song recitals by K. Durigo, Otilie Metzger, Anna Karenino, Adrienne Ada, Yvette Guilbert, Tilly Koenen, Lulu Mysz-Gmeiner and Julia Culp. The piano recitals were by Ignaz Friedmann, Backhaus, Schnabel, Ernst Lengyel, Gabilowitsch, Ansgore, Hoehn, Imre Santo, Dohnanyi, Ernst Enno, and the six year old Ibaya Farego, who played with orchestra. Mischa Elman, Ysaye, cellists Keopely and Bela Czuka and a large number of local artists of Budapest and other Hungarian cities.

Roeder Lapses into Verse.

Carl M. Roeder, on his departure for Europe, received a basket of fruit from the choir which he directs. Many another recipient might merely have said: "Thank you," on being presented with the gift, but Mr. Roeder's gratitude caused him to lapse into poetry, and he penned the following ode, which he calls "The Lost Choral," and Jedicates to his singers:

Seated one day on a deck chair
Most comfortably taking my ease,
The ocean as calm as a bath tub
(No casting of bread on the seas!)
My spirits serene as the weather
At peace with mankind everywhere
For I had just left a huge basket
Of fruit most delicious and rare.
I had feasted with all my senses,
Sight, feeling, and taste, and smell,

And even my power of hearing
Was caught in the magical spell,
For coming as though from a distance,
Entrancing as Aeolian lyre,
Through memory's hallowed chamber
Floated strains from our chorus choir.

I had read those be-ribboned missives,
Some in prose and some in rhyme,
All bearing the kindest of greetings
Bespeaking for me a good time,
And methought as there I waited
For the summons down to lunch,
That fortune was highly considerate
In allotting to me such a "bunch."

And was not that splendid assortment
Of luscious fruit thus provided
A symbol most fitting of the group
I had so frequently chided?
For surely, I ruminated,
'Mong the girls we have some real peaches;
I'll not begin to mention names,
They are such modest creatures.

And sugar plums? Yes, quite a number,
Whom 'tis always a pleasure to greet,
For in voice as well as in manner
They're so unmistakably sweet.
Of cherries so ripe and tempting
We certainly have our share,
And pears, though green in appearance,
'Neath surface real soft and fair.

Then apples, too, round and rosy,
While they prove a little bit tart,
Are good right down to the center;
Though ripe, they're not black of heart.
The grapes they crowd in clusters,
On converse seemingly bent,
And not until they're skinned alive
In peace can we rest content!

And I mustn't forget to mention
Those prunes which none could eclipse,
How perfectly they betoken
A proper control of the lips!
Then, harder by far to get at,
So timidly do they rest,
Way down beyond the others,
Real mellowness hid in their breast.
Are canteloupes which when we "cut" them
Give forth of their golden store;
Not quite enough to satisfy,
We're prone to wish for more.

But now we've reached the bottom,
And what down there do we find?
Why, large substantial grape fruit
Amplly protected by rind.
A firm foundation most surely
(One nice little orange there, too),
When at length we get at their substance
It stimulates through and through.

Now such were the meditations
Inspired by the fruit so fine,

Which came from the depths of the basket
And gradually entered mine.
Until at last our great steamer
Reached England's fair, welcome shore,
A box of crystallized ginger
Was all that was left; nothing more.

And then a great inspiration
Came flashing into my dome;
Why, ginger, thought I, I'll keep it
Until I arrive at home,
And at the opening rehearsal
Of our dear choral band,
To each and every member
Extending a welcoming hand
I'll give a generous portion
Of this most needful thing,
And then, the thought did thrill me,
How wondrously they will sing!

And p'ceived by that vision splendid,
Through all this foreign land,
In mountain, lake and city,
In church and cathedral grand,
I've sought, but I seek it vainly
Such choir singing sublime
As pulsates through my being
When I think of that chorus of mine.

And when the summer is ended
And all in our places are back,
We'll rout the enemy, discord,
By an irresistible attack.
Then all this fruit richly blended
Into one harmonious whole:
What an outburst of sweetness and grandeur
Will forth from our choir-loft roll!

VEVEY, Switzerland, July 24, 1912.

MUSIC IN SAN DIEGO.

SAN DIEGO, Cal., August 12, 1912.

Music in San Diego during the summer has been unusually active. New musicians are locating here, lured by the climate and the promise of pupils in this rapidly growing city. Among professionals coming here may be named prof. C. B. Muchlen, for many years director of music in the Idaho University; Lionel Gittelson, of New York, pupil of César Thomson, Emanuel Wirth, and Joseph Joachim of Berlin; and a well known teacher of singers, S. Camillo Engel. All these gentlemen express great pleasure in musical conditions here, and are acquiring classes.

Nina Fletcher, violinist, of Boston, gave one of the most interesting violin recitals ever heard here, being assisted by her sister a pleasing singer, and Florence Schinkel Gray. Nina Fletcher has been noticed so often in THE MUSICAL COURIER criticisms that it is unnecessary for us to say more than that she fully deserves the best that has hitherto been said, and much pleasure was also derived from the delightful accompaniments. A recital from violinist and pianist is looked for, before Nina Fletcher returns to fill her Eastern engagements.

Frances Gersta Jewell, from Los Angeles, opened her career as a pianist in this city from sentimental reasons, she having been born here and once before played here at the age of five. The program follows: "Chromatic Fantasie and Fugue," Bach; sonata in A major, Mozart; etude, op. Nos. 2 and 7, Chopin; "Tarentelle," op. 43, Chopin; "First Modern Suite," op. 10, MacDowell; nocturne for left hand alone, Scriabine; "Caprice," No. 1, Paganini-Schumann; "The Lark," Balakirew, and "Wild Hunt," Weber-Kullak.

TYNDALL GRAY.

Choral with Pittsburgh Orchestra.

PITTSBURGH, August 16, 1912.

The Euterpean Choral (women's voices), Charles Albert Graninger director, appeared recently at Schenley Lawn in conjunction with the Pittsburgh Festival Orchestra.

In spite of the fact that the orchestra parts arrived at the eleventh hour, precluding the possibility of a rehearsal, the choral sang an interesting and withal difficult program with its usual certainty of attack, impeccable intonation, faultless enunciation and fluency of interpretation.

Mr. Graninger has secured a remarkable balance in the parts, which, from the rich low alto to the ringing high soprano, sounds as one voice, affording a tonal beauty which is a delight.

The singing of all their selections won the unanimous approbation of the large audience present.

An English theatrical manager says that London is "on the verge of a ragtime boom."

In my mind's eye I can hear the sweet strains of "Gawd Sa-sa-save the Ki-ki-king" syncopating their way into the hearts of a stolid people.—Morning Telegraph.

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It is sometimes very hard to give advice to young singers aspiring to sing in grand opera or operetta. But one cannot do better than to direct them to study with one who has herself or himself won fame on the operatic stage. All opera singers do not necessarily make good teachers, but when they do succeed as instructors it stands to reason that they are the best qualified to talk on the



HELEN VON DOENHOFF AS ORTRUD.

subject. Helen von Doenhoff, once upon a time one of the best Ortruds and Azucenas recalled by this generation, will soon close her cottage in the Catskills and return to New York and resume work at her studio, 1186 Madison avenue. Here, this coming season, Madame von Doenhoff expects to teach opera repertory as well as the art of singing.

In the heyday of her career Madame von Doenhoff was considered one of the most versatile women on the stage. Tragedy, comedy, drama and melodrama, each in its turn, has been illustrated by this gifted woman, and many and many are the audiences that the rich contralto voice and histrionic genius have thrilled. Because of her own long and varied experiences, Madame von Doenhoff is prepared to help young singers in every detail; all will find her advice invaluable.

When it comes to singing Madame von Doenhoff believes only in the pure art of bel canto. Any process of training that departs from this old school of singing is strongly condemned by her.

Madame von Doenhoff, however, is one of the frank kind of teachers who tell their pupils that it takes more than one teacher to develop an artist; just as a man that takes a college course studies various branches with different professors, so she believes that the all around operatic singer should be broadly educated by studying with several masters, and these masters need not all be of the same sex.

"It is perfectly absurd," declared Madame von Doenhoff, "to think that in half an hour, the usual time allotted for a vocal lesson, that the teacher can do more than give the vocal instruction. Often a teacher may excel in one branch that is counted a failure in another. As to the development of the voice, that takes a long time. Read the histories of some of the most eminent examples of bel canto and you will find that they studied faithfully for at least seven years before the world heard of them. I still hope for a municipal or national opera school where talented singers may receive their training at a nominal rate of tuition, and where they will be assured an opportunity to make their debuts without the vexations and anxieties that so often attend the premieres of many young singers. Talk about your 'high cost' of living, what about

the high cost of a musical education, the waste of money and time by beginning with the wrong teachers, or by being badly advised in the matter of deciding upon a stage for the first appearances.

"Our philanthropists who are interested in music should give some thought to this matter; thousands, yea, and millions have been expended upon orchestral music in this country and recently we have witnessed some edifying encouragement to chamber music and choral music, but the solo singers—the ones destined to win the greatest fame and earn the most money, too often get their education at fearful cost, because no one seems willing to help them. Of course, I know here and there some rich man or woman has aided some individual singer, but nothing systematic has been done toward the establishment of a school for singers hoping to make their careers in concert or opera. Such a school is sorely in need in America today. Without a doubt there are scores of young people coming to New York this autumn hoping to study for the operatic stage, and perhaps not one in ten knows with whom he or she is going to study. If we had a school properly founded and maintained the awful perplexity among our young students would soon be a thing of the past. Such a school would not interfere with the private teacher for in any case the best private teachers would be recommended by the school for such pupils that could not be accepted or accommodated at the school, but over whom the school would exercise certain supervision."

Mrs. Beach with the Stokowskis.

"Enjoyed the delightful hospitality of Conductor Stokowski and his gifted wife, Olga Samaroff-Stokowski, at their charming home in Munich," writes Mrs. Beach, among other news—one item of which is the glorious performance of "Figaros Hochzeit," opening the Munich

"Fest Spiele," August 2, which she attended. As for the rest, Mrs. Beach has now started serious piano practice in anticipation of her coming Continental appearances, while in the meantime writing new compositions for future concert work.

Paterfamilias Volpe.

Arnold Volpe is shown in this illustration walking in Central Park, accompanied by Mrs. Volpe and their two bright children. Mr. Volpe looks particularly proud, and no one need wonder thereat after noting the company he



THE VOLPE FAMILY.

is in, and remembering that Central Park is the scene of his present triumphs as the first conductor to show New York's public that all fresco symphonic entertainment can be made as artistic as a winter concert in Carnegie Hall.

A cycle of symphony concerts is planned for next season by the Jules Sachs Bureau in Berlin. With the assistance of the Philharmonic Orchestra, the series will offer as soloists Frieda Hempel, Selma Kurz, Eugen d'Albert, Heinrich Knote, etc. There will also be a special Wagner centenary concert.

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AN INTERVIEW WITH ETHEL SMYTH.

BY EVELYN KAESMANN.

36A Sackville Street, Piccadilly, W.,
LONDON, England, August 9, 1912.

"Why do I lend my personal support to the woman suffrage movement," said Dr. Ethel Smyth to the writer, "to the neglect of my music creative ability? Because, frankly, I cannot see my way to remaining outside of it."

"What do I think I can do personally? Well, you never can tell. I am merely a fairly strong spoke in one of the wheels, and many sound wheels are needed to help along the cause to its destined goal, for the way is over some very rough and rocky roads."

"What is the destined goal, you ask? How can you? A self supporting and, I was about to add, a self respecting woman, but I beg your pardon; at least it is surprising to hear you ask so inane a question. But please tell me, and if I were not a self supporting woman (never mind the other type), would the 'destined goal' be just the same for me, in either case?"

"Certainly. Equality of the sexes and equality of opportunity to lead one's own life according to one's own ability, and capacity. Every woman, as with man, at liberty to choose her own life."

"But has man, individually or collectively, so very much liberty to choose his own life, or the mode of living it?"

"Well he has much more than woman has, that you must see. Man rules the world, and he won't even let woman get a peep in how he does it. He thinks all his rights are his natural inheritance. Perhaps they are—from the fighting, stone and hatchet age. What? We imitating that age? Are you in sympathy with the woman's cause, at all? I don't think you have any conception of it! Are you in sympathy with us?"

"I assure you I am."

"Well, there are worse weapons than stones and hatchets, but they are good enough to begin with. But, returning to the monopolistic propensities of man. He has appropriated all material, and most spiritual things, to himself. All the trades, professions, and all kinds of business, are his in open competition, and the best man wins, or the strongest, or more courageous, or shrewdest, or what ever quality is necessary for success in the particular part he is playing. If he is ambitious he is always seeking for new worlds to conquer, and nothing fascinates him more than the feminine world in which he never acknowledges defeat. If he cannot win by fair means, why he will try others; if he can't buy he may borrow, beg or steal; as there are many strings to his bow he never desponds. We need new standards. New standards of philosophy and of ethical and moral values. Man has changed his own standards somewhat. It is a long step from the fighting, drinking, half savage English feudal lord to the suave Saville Row tailored Englishman of the House of Commons of today, isn't it?"

"I hope so."

"So do I. I am living in hope. But the imperious stand this same twentieth century Englishman takes on the twentieth century woman belongs to the period of his early ancestors. It is one of those peculiar and stubborn things that only the stone or hatchet seem capable of disturbing even in this same twentieth century. But quite seriously now, take the orchestras for one illustration of woman's limited opportunities. Who ever said she

might play the harp in the orchestra, but remain persona non grata in regard to the other positions? As violinists, cellists, as performers on the flute, clarinet, bassoon, oboe or horn, or any other instrument? Women are condemned for their inferior instrumental writing. How can it be otherwise? How is one to get the technique of orchestral writing unless one comes into intimate and personal acquaintance with the orchestra? When a boy of talent graduates from one of the colleges the orchestras stand ready to receive him. The members of the London Symphony Orchestra are all Englishmen, all but some four or five men, and they received almost in entirety



ETHEL SMYTH.

their musical education right here in London. They are rehearsing all the time, under various famous conductors, new music is constantly being introduced, played, discussed, accepted, and judged from differing points of view. From all this, women of unquestioned ability are debarred. Any college professor will tell you that the talent of boys and girls is very evenly divided, and the concerts of the college hands made up of both sexes goes to prove this assertion. But after graduation, what then? It is all changed! Custom, tradition, false values prevail and after all the years of drudgery which a girl has come through with often higher marks of credit than the boy who steps into a paying position in one of the orchestras, she steps back or stands still, or develops into the medi-

ocrity that is such a bane in the artistic world. If woman is not to be allowed to use her gifts or ability, in only a limited or one sided way, then why waste time at all on her? But if she has proven her innate capacity up to the degree required of her, who or where is the authority that is entitled to say, 'nay,' to her further progress? The condition or custom forbidding woman orchestral players a chance on a par with man is one reason why I am a suffragette."

"It has been said, however, that occupation is not emancipation."

"Well, if it's not, it's a long step in the right direction. But one of the sad spectacles of the world of woman is that so many are not conscious of what is best for them, or of what is being done for them; of course nothing affects the intrinsic value of the principle that the best and highest type of woman is in harmony with, but the blindness and indifference of others is sometimes appalling. And this apathy on the part of a large number of women, man, many men, are inclined to believe representative of the attitude of a great majority of women. But it is not so, and even if it were, I repeat that it would not affect the intrinsic value of the principle of equality. And I should like to emphasize that there is not the objectionable antagonism between the women who want the vote and men in general. That is a misrepresented phase of the movement. Man is not actuated by malice, in forbidding like opportunity to woman, but rather by the force of custom, and that whatever has stood in the past must stand in the present. Take the English provincial festival for instance, as it was in the past, is now, and perhaps ever will be! Any tenth rate organist, who has written a composition, though it be according to his pre-reformation ideals grafted on 'The Messiah,' can have his work performed in the interests of English musical art! But I, a woman, have never yet had one of my compositions presented at an English Provincial Festival! Why, I ask? If I were a man and initiated in their esoteric philosophy I should no doubt know the reason of this ostracism. But being a woman I know that I intuitively know 'why,' so that is another reason why I am a suffragette."

"Tell me something of your experience in Holloway Jail."

"I was never in such fine company in my life! All the great number of noble women there, devoted to one another, willing to give up everything for the cause, willing to serve years if necessary! I tell you, the suffragette movement has established a great freemasonry among women. I feel it a great honor that I, too, served time with them. They are the salt of the earth."

"How long did you serve?"

"One month."

"Why have I the sign 'Votes for Women' hung on the front of my house? Because I see no real regeneration possible for womankind except through votes for women, and I help to propagate the idea in every way I can. Yes, I agree that as far as the artistic life is concerned the tangible help seems a little more remote. Legislation it is true will not create imagination, but it will facilitate conditions that will. Life reflects art, or art reflects life, I know I shall be contradicted either way, so I state them both. The social life or sociology, economic conditions, the social evil and general morality, all affect the individual directly or indirectly, and influence the sum total that makes up the personality. So woman, who gives men to the world, should have a voice in the laws that are to make or mar her own flesh and blood. And I repeat, art is of the life and women give the life, and sometimes I think she is quite justified in taking it. She is the other half of the world sometimes the better, but not always. However, I never criticise, censure, or reprove her, because I know something about things and that the soul of woman like her brother, man, grows on what it finds to feed on. And, by advancing the status of woman, the status of man is advanced, ethically at least. The fight for votes for women is not fought on the lines alone of the social, economic problem. Man is a victim, too, and he in turn makes woman the greater victim; he will not admit he wants her to help him fight his own battles, but he certainly needs her."

"But why do men so strenuously object to votes for women?"

"That is a dreadful question to ask, and I have to catch a train at Charing Cross in twenty-five minutes, but exoterically, there is the masculine dicta that everything

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is all right as it is—concerning woman; that she will marry, and don't need to vote; and that motherhood is the alpha and omega of her existence, though man, himself is not infrequently a follower of the motto: 'What has posterity done for me that I should do anything for posterity?'

"What do I think of eugenics? It is a great study and will set right many a knotty problem in the next few years, namely, the great problem—man and his relationship to fatherhood. But I repeat, we should not put all the blame on the men of this generation. They need emancipation, too. A man who is a slave to another man is not a free man, himself, is he? Though of course there are no slaves in the twentieth century! A woman who is married to a man who is the slave of another man, what is she? Of course she should not ask those questions. She should not think. Good women, the orthodox brand never do. Man has freed himself in many ways from man, the church and the devil or government, and he didn't always choose his means to his desired end. That woman is copying him in many of his popular and amusing annihilations is to be expected. So he must not grumble."

"Yes, I know it is a trite saying that women have not excelled in many vocations essentially her own. Cooking for one thing. But, how many people who eat three meals a day know that the cooking schools under the jurisdiction of the London county council will not permit women studying to be cooks to qualify for any position exceeding fifty pounds (\$250) a year in salary? While of course the men are urged to qualify for the positions of chefs at two and three hundred pounds (\$1,000 and \$1,500) and more."

"Yes, I expect to remain a militant suffragette. Not so very long ago a government official remarked that he would like to see himself being ruled by an Ethel Smyth; but he has no objection to an Ethel Smyth contributing towards his regular pay."

"Serving as soldiers? Well you let the call go out for soldiers and the W. S. P. U. if necessary, would send to the front one of the finest companies England has ever seen. The strong, tenacious fiber of woman's nature is not understood by men at all. He pictures her as his wife, his mistress, or his slavey, sometimes all three in one. But when you consider that in spite of all obstacles, worldly and spiritual, woman has come up to her present standard through force of purpose and will. Who shall say she lacks in stamina of the right sort? From the most ancient mythology down to the present day the world's records are full of the accomplishments and heroic deeds of the many intellectual women who are entitled to a place among the great. From classic Greek, which records much that no man can point to with pride, down through the periods of the Spartan women and the later Roman matrons, the soul of woman is revealed, to all who wish to know, as a wonderful evolution. A kind of triumph of mind over matter. Don't tell me that there has not been a great demonstration of the survival of the fittest in the case of woman! With the coming of Christianity, a new impetus asserted itself, out of which has emerged a triumphal procession of women, though it cannot be said that the exact science of Christianity held out a helping hand in favor of the evolution! However, here we are! All we need now is 'Votes for Women,' which will give us power to frame laws that will not restrict our further development. We want the same strengthening education, the same discipline, and the same opportunities that man finds he needs for the coming into of HIS own. Ah, yes! Man says, 'The ladies, God bless 'em,' but don't give them the vote."

New York School of Music and Arts.

Saturday, August 10, two concerts were given at the New York School of Music and Arts, of which Ralfe Leech Sterner is the musical director. In the afternoon the program was contributed by pupils of the piano department, while in the evening another large audience heard pupils from the vocal, violin and clarinet departments. The two programs showed a remarkable range of composers, as the following lists read:

SATURDAY AFTERNOON, AUGUST 10.

Sonata, op. 13. Allegro molto e con brio.....	Beethoven
Lillian Pruett, Pecos, Tex.	
Berceuse, op. 57.....	Chopin
Rose E. Bigelow, Jacksonville, Fla.	
Valse, op. 34. No. 1.....	Moszkowski
Jennie Mae Hunt, Leonard, Tex.	
Kamennoi-Ostrow.....	Rubinstein
Harry Stott, Sanford, Me.	
Polka de Concert.....	Wallace
Ona D. Edwards, Foreman, Ark.	
La Fileuse.....	Raff
Ritha Lewis, Montpelier, Ida.	
Ballade, op. 47.....	Chopin
Ruth Bond, Williamsport, Pa.	
Sonata, op. 57.....	Beethoven
Andante con moto and All-gro ma non troppo.	
Catharine Elizabeth Shaffer, Williamsport, Pa.	
Murmuring Zephyrs.....	Niemann-Jensen
William G. Schwarz, New York City.	
Valse, A flat.....	Chopin
Marguerite Richter, Cairo, Ga.	

Menuet, op. 14. No. 1.....	Paderewski
Robert Grossmann, Nutley, N. J.	
Valse, op. 70.....	Chopin
Glennie Kornegay, Morehead City, N. C.	
Invitation to the Dance.....	Weber
Master Robert Schultz, Coney Island, N. Y.	
La Truite.....	Schubert-Heller
Glenn Allen, Athens, Ga.	
Norwegian Bridal Procession, op. 19, No. 2.....	Grieg
Huldah Slaughter, Goldsboro, N. C.	
Scherzo, op. 31.....	Chopin
Wilhelmina Haines, Austin, Tex.	

SATURDAY EVENING, AUGUST 10.

Trio, violin, clarinet and piano, Movement from Il Trovatore.....	Verdi
Thomas H. Jones, Myrtle Whisler (Bayard, Ia.),	
William G. Schwarz.	
Summer.....	Grace G. Gardner
Mina Dorward Lunn, Lyndhurst, N. J.	
Cavalleria Rusticana, O Lola Bianca.....	Mascagni
Joannis Middelkoop, Brooklyn, N. Y.	
Ecstasy.....	Arditi
Rae Henriques Coelho, New York City.	
La Favorita, Spirito gentil.....	Donizetti
Frederick Maroe, Hammond, Ind.	
Chanson provencale.....	E. Dell' Acqua
Muriel Moore, Chatham, N. J.	
Duet, Oh! That We Two Were Maying.....	Nevin
Arline Edgerton Felker and Joannis Middelkoop.	
Violin suite in G, op. 34, Adagio.....	Franz Reis
Thomas H. Jones, Homestead, Pa.	
Ave Maria.....	Bach-Gounod
Naemi Lindholm, Helsingfors, Finland.	
A Song of Life.....	C. B. Hawley
Mabel A. Miller, Rhinebeck, N. Y.	
La Boheme, Che gelida manina.....	Puccini
P. J. Murtagh, Newry, Ireland.	
Jamie Dear.....	Biachoff
Cleah L. Davis, DeRidder, La.	
The Bandalero.....	Leslie Stuart
Francis M. Dane, Yarmouth, Nova Scotia.	
For Love's Sweet Sake.....	William L. Wood
Glenn Allen, Athens, Ga.	
A Rural Song.....	Dell' Acqua
Arline Edgerton Felker, New York City.	
Vom Monte Pincio (nocturne).....	Grieg
William G. Schwarz, New York City.	
Il Trovatore, recitative and aria.....	Verdi
(Tacea la notte placida.)	
Lillian A. Dove, Ridgewood, N. J.	
Springtime of Love.....	Moszkowski
Myrtle Pauline Kenly, DuBois, Pa.	
La Boheme, Musetta's Waltz Song.....	Puccini
Ruth Benton, New York City.	
Quartet, Rigoletto.....	Verdi
Lillian A. Dove, Mabel A. Miller, P. J. Murtagh,	
Francis M. Dane.	

This is perhaps the first time that a music school has ever given two concerts in one day during the month of August in New York City.

There appeared pupils from fourteen different States and four different countries. The piano recital at 2.30 o'clock in the afternoon consisted of sixteen numbers. It must be understood, however, that with one or two exceptions these pupils are all successful teachers of the piano in the various cities from which they come. They are taking the special six weeks' teachers' courses which were given to teachers, and which have become known throughout the country, and the number of teachers coming to this institution increases every year.

Saturday evening at 8.15 o'clock the vocal pupils of Ralfe Leech Sterner were heard.

The singers all showed careful training, several of them having been pupils for the past three seasons. The school expects a larger enrollment this winter than ever before and one strong feature of this institution is the fact that it is practically the only music school in New York City having a dormitory in the school, with the proper chaperonage for young ladies.

These dignified programs were presented intelligently, and whatever was done reflected creditably upon Mr. Sterner and the members of the faculty. Ward Lewis at the piano on Saturday evening earned a share of the demonstrations. Mr. Sterner and other teachers were congratulated, as they deserved to be.

Mystery in Song.

["My advice to the woman singer is to be mysterious."—Mr. Raymond Roze.]

Vain, Phoebe, that low, liquid note
That ripples from your tender throat;
Vain all the charms of melody,
That are not veiled by mystery.

It matters not how grand the song,
How richly sweeps your voice along,
To win the laurel, you must be
A sort of unknown quantity.

Like Philomel's, your voice may thrill,
And tell of babbling brook, and rill;
But keep yourself a mystery,
Or languish in obscurity.

And yet, dear Phoebe, you indeed
No counsel such as this can need
It is a most mysterious thing
You ever dreamt that you could sing!

—London Opinion.

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The Russells in Pittsburgh.

Mr. and Mrs. Dallmeyer Russell have returned to Pittsburgh, after an extensive wedding trip, lasting seven weeks. Mr. Russell and his wife, who was Romaine Smith, left Pittsburgh immediately following their wedding, on June 25, for Bon Echo Inn, near Ottawa, Canada, where they remained three weeks enjoying the varied pleasures to be found at the Canadian lakes. Leaving this place they visited Mrs. Russell's parents in Cortland, Ohio, remaining four weeks.

Mr. and Mrs. Russell opened their musical season with a concert in Cortland, August 6, before a large audience and received gratifying commendation in the papers. As they are both well known in Pittsburgh musical circles it is expected that their home will be the scene of many attractive musical events during the approaching season. At present they are making their home with Mr. Russell's parents in Graham street, pending the completion of the furnishing of their own home.

The following is an excerpt from the Cortland Herald:

Romaine Smith Russell has a voice of wonderful range and volume, of which she has perfect control at all times. Her repertory for the evening was varied and most pleasing and excellently suited to her splendid voice. Dallmeyer Russell captured his audience from his first number. While Cortland people had heard and read favorable comments concerning this talented performer, still until this evening it had never been their good fortune to hear him play. He far exceeded their most sanguine expectations.

Jane Osborn-Hannah's Tour.

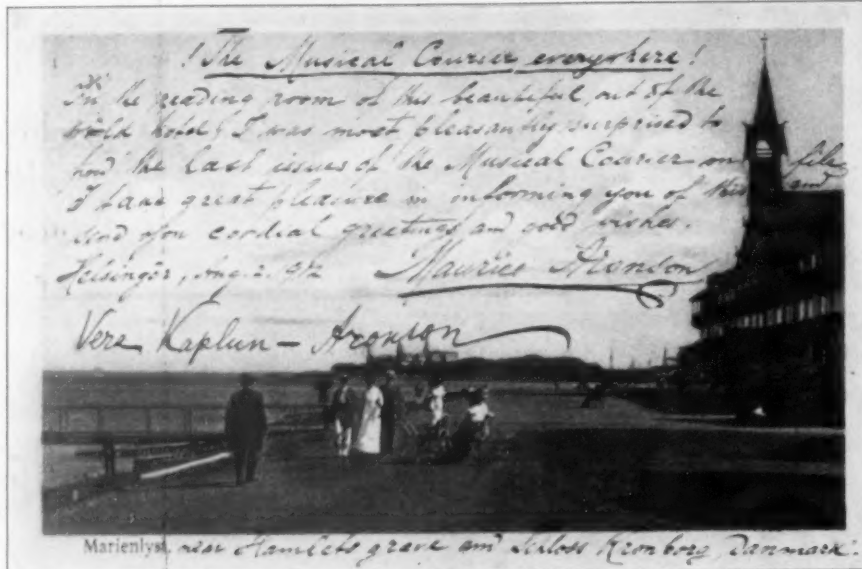
Plans for the fall tour of Jane Osborn-Hannah are progressing most favorably and the open time she has apart from her appearances at the Opera is being rapidly filled. She will begin her season the latter part of October in Washington, D. C., and then go South, filling recital engagements in Georgia, Alabama, Mississippi and Texas.

Her Southern tour will be limited to two weeks, as she must be in the Middle West for engagements booked for the early part of November. During this month Madame

Osborn-Hannah will sing in Grand Rapids (St. Cecilia Club), Madison (Artists' Series), Peoria, Ill. (date not definitely settled), and elsewhere. Many other engagements still pending will make this season the most promising of her career.

We Are Not Surprised.

Maurice Aronson, piano pedagogue, and his gifted wife, Vera Kaplun-Aronson, sends the accompanying postcard from Marienlyst, in Denmark, near Hamlet's grave and



the Kronborg Castle. The text of the card reads: "In the reading room of this beautiful out of the world hotel I was most pleasantly surprised to find the last issues of the Musical Courier and I take great pleasure in informing you of this, and send you cordial greetings and good wishes."

Alfred Kaiser, composer of the successful opera "Stella Maris," has finished his latest work, "Theodore Körner," and it will have its premiere next fall at Düsseldorf.

"Elijah" in Opera Form.

Sponsored by Theodore H. Bauer, New York representative of the Boston Opera Company, and S. Kronberg, Mendelssohn's "Elijah" is to have its first presentation in this country in music drama form the coming season. In order to promote the interests of the excellent organization selected for this work, prominent men and women interested in the advancement of music and drama have incorporated the Majestic Grand Opera Company, and engaged the following list of artists for the production: Gwilym Miles, well known for his splendid interpretation of Elijah, Bernard Fergos, Ester Adaberto, Hortense d'Arblay, Pilade Sinagra, Sebastian Burnetti, Eva Vera and Marie Louise Rogers. These, with a full orchestra and large chorus, under the direction of Arturo Bovi, comprise the entire aggregation. Although new to the American public, the Moody-Manners Opera Company, of London, produced this oratorio arranged for the grand opera stage by Harrison Frewin a year ago in England, and scored a great success.

W. de Wagstaffe is preparing the dramatized version for the American production.

Bernthaler Summer Concerts.

Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, has been meeting with marked success in a series of summer night concerts on the lawn of the Hotel Schenley, Pittsburgh. The novelty of an open air auditorium on this spacious hotel lawn, together with an orchestra composed of sterling players and conducted by a man of unquestioned ability, have resulted in making this hostelry and this musical body even more popular than ever. One of the secrets of summer orchestral concerts is the program. The conductor must study his audiences and the publishers' catalogues. He must be familiar with all the standard works. He must know how much the people want, and how to vary his programs so as to please all. This requires genius. That Mr. Bernthaler has met every condition completely and successfully speaks eloquently for his talent in this direction. As a sample of a program employed at these concerts the following will serve:

FRIDAY EVENING, AUGUST 2—CLASSICAL NIGHT.

Overture, Geneva Schumann
Symphony in B minor (The Unfinished) Schubert
Nutcracker Suite No. 2 Tchaikowsky
Aria, Valentine's Song (Faust) Gounod
Ballet music, La Source Delibes
Fantasy, La Tosca Puccini
Two intermezzi, The Jewels of the Madonna Wolf-Ferrari
Prelude, op. 28, No. 15 Chopin
Nocturne, op. 15, No. 2 Chopin
Songs with piano—
Mother o' Mine Tours
The River and the Sea Johnson
Entrance of the Queen and Processional (Queen of Sheba) Goldmark

In addition to the orchestral numbers there is also a soloist on every program, and frequently a choral society participates. Among the novelties of the present season, which have evoked great applause and been prime favorites, are Cadman's "To a Vanishing Race" and "The Pompadour's Fan."

Los Angeles' Prospects.

Los Angeles' coming musical season will be an active one, judging from the number of concerts already briefed. I can count up fifty-eight concerts that have been announced, and there will be two or three score more later. Nor does this list include the appearances of three or four opera companies, the first of which harks back to Gilbert and Sullivan opera days for its attractions.—Los Angeles Graphic.

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Mason Quartet Wins Approval.

The Mason Quartet, of Charleston, W. Va., has, through its thorough and painstaking work, won many testimonials of an enthusiastic nature from both public and critics, a few of which are herewith reproduced:

HOLLINS, Va., March 14, 1912.

DEAR MR. MASON: It is my privilege to congratulate you on the decided success of your concert at Hollins College. A school must naturally take somewhat of a risk in engaging a young organization such as yours, more especially when busy agents, interested in some other enterprise, undertake to emphasize the risk.

As matters turned out, I am only glad you came, glad that you will come again. The standard and execution of your program was a revelation to our Hollins audience, which is satisfied only with the best. You deserve great credit in bringing together the personnel of your quartet and developing it during a short period into an organization of truly artistic merit. Your rendition of the difficult Grieg quartet was, indeed, splendid in spirit, interpretation and ensemble, and created the greatest enthusiasm.

If you remain faithful to your maxim in performing only the highest standard of music, thereby aiding toward a greater understanding of the true mission of musical art, your labor will not have been in vain and your reward will reach far beyond any material advantage.

I assure you of my sincere sympathy and hearty co-operation.

Very truly yours,

ERIC RATH,

Director of Music, Hollins College.

HOTEL KANAWHA,

CHARLESTON, W. Va., May 27, 1912.

MY DEAR MR. MASON: Please accept my thanks for the great pleasure which you gave me yesterday by the playing of the Mason Quartet. I was delighted by the warmth of feeling and marked individuality of each player, and the remarkable blending of the ensemble.

It seems to me that you have splendid material, capable of obtaining the highest artistic results.

I know how sincere and earnest you are, and that you aim for the loftiest ideals. I wish for you the utmost success in every direction, and remain,

Yours most cordially,

CLARENCE EDDY.

CHARLESTON, W. Va., May 24, 1912.

Wm. Mason, Director Mason String Quartet,
Charleston, W. Va.:

DEAR SIR: Having completed the series of concerts, known as the "Educational Series," constituting the public work of the society for the past season, I feel that I would not be properly representing our membership unless I expressed to you and your fellow artists the appreciation of the society for the part you have taken in these programs. In doing so I do not wish to be so enthusiastic as to indulge in undue flattery, nor so formal as to appear lacking in appreciation. It is, therefore, difficult to express to you properly our sense of obligation.

The quartet has not only displayed rare musicianship in its playing, but its work has been particularly impressive by reason of the sincerity, warmth and artistic understanding back of your interpretations. We cannot fully compensate you, either in words or pecuniarily for your part in our series which, undertaking as you did, to cover the entire history of musical development, presented unusual difficulties and required the most discriminating and artistic treatment; in no respect having failed to maintain the high ideals which the character of the concerts demand.

Yours sincerely,

HARRISON B. SMITH,
President.

NEW YORK CITY, May 28, 1912.

Wm. Mason, Charleston, W. Va.:

MY DEAR MR. MASON: It is with sincere pleasure that I anticipate appearing again with the Mason String Quartet. Rarely indeed does one hear such beauty of tone, such delicacy of shading, such genuine "team work." You are to be congratulated on your organization, and Charleston should be proud to claim the Mason Quartet as her own.

Wishing you the greatest success, I remain,

Very heartily yours,

REINALD WERREN RATH.

De Cisneros Doing.

Eleanora de Cisneros, the celebrated contralto, is reaping exceptional success on her tour in the Antipodes, where she is making a series of appearances, assisted by Paul Dufault, tenor, and James Lieblich, cellist. The artists gave seven concerts in Sydney, although they were booked originally for only two there. At Melbourne five concerts were given, beginning July 13, all of them to sold out houses. Adelaide, Bendigo, Ballarat and Brisbane also turned out enthusiastic audiences for Madame de Cisneros and her party. A farewell concert at Sydney was scheduled for August 12, after which the itinerary called for an extended succession of concerts in New Zealand.

William H. Pagdin at Chautauqua.

William H. Pagdin, the tenor, who is under the management of Walter R. Anderson, New York, and well known to New York City and Philadelphia audiences, has been winning success of late at Chautauqua, N. Y., as may be seen from the following notices, culled from the Chautauquan:

Mr. Pagdin created something of a furore with "Sally in Our Alley." In this and the Andrews song also he enunciated clearly and his voice was pure and appealing.—Chautauquan, July 5, 1912.

Mr. Pagdin showed the careful training and maturity of style that have made all his work greatly appreciated at Chautauqua. He sang with that deference to oratorio traditions that is an artistic mark always, and every sentence of the words was heard. The cavatina, "Distressful Nature Painting Sinks," was exceptional.—Chautauquan, July 10, 1912.

Mr. Pagdin's offerings, "The Wind Speaks" and "My Laddie," were much appreciated. Again this tenor emphasized the value of

clear enunciation, a peculiarity which greatly assists him in his songs in which comedy ability is required.—Chautauquan, July 19, 1912.

Had the songs been written for Mr. Pagdin he could hardly have sung them better. There is a certain tinge about Mr. Pagdin's impeccable diction that is Irish in sound and he brought out his numbers last night with such sympathy and clearness as to appeal to everyone.—Chautauquan, July 22, 1912.

Burmester's Contribution.

From Richard Burmester, at Pressburg, comes the attached photo card of the Liszt monument in that city.



Burmester was one of the famed Liszt pupils and never has lost his reverence for the great master of the keyboard.

Rose Lutiger Gannon Won Honors.

Rose Lutiger Gannon, the well known Chicago contralto, won honors at the North Shore festival last spring when she appeared as Orpheus in Gluck's "Orpheus and Eurydice." The critics of the daily papers were unanimous in their verdicts, as may be seen from the following criticisms:

Another striking example of interpretative refinement was offered by the Thomas violins in the obligato to the famous aria, "She Is Gone, and Gone Forever." This aria, as well as other important solos that fall to the part of Orpheus, was read by Mrs. Gannon



Photo by Matzene, Chicago.

ROSE LUTIGER GANNON,
Contralto.

with that intimacy and that emphasis of poetic and musical beauty that occasionally lift pure oratorio style to the level of the song recital, a conception of the role that may have sacrificed dramatic values but that fitted perfectly into the conductor's conception of the work.—Chicago Tribune, May 31, 1912.

She made a most pleasing impression in both her roles and shared the honors of the evening with Mrs. Gannon. The role of Orpheus, undertaken by the last named singer, gave her a rare opportunity to show her operatic attainments and in her several solos she displayed these to good advantage. Especially sympathetic was her singing of the aria, "She Is Gone, and Gone Forever," at the close of the third act. The duet in the same act sung by Gluck and Gannon, was also specially worthy of praise.—Chicago Examiner, May 31, 1912.

In "Orpheus," Rose Lutiger Gannon sang the title role. Her voice, rich in quality, was well suited to the part, and it was applied to the interpretation of the music with expressiveness and musicianly intelligence.—Chicago Record Herald, May 31, 1912.

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SOMEONE referred to the recent London case in
 which Kubelik was interested, as a "Kubelicking."

WAGNER is being personally conducted at Bay-
 reuth by Messrs. Richter, Muck, Balling, and Sieg-
 fried Wagner.

FRANK WORK left \$13,000,000. Diligent search
 of the facts of his career fails to reveal that he
 ever had anything to do with music.

AMERICAN musicians are beginning to return
 from abroad. They say that the place has its ad-
 vantages, but there is no spot like home.

A SAGE piece of observation is that in the Phila-
 delphia Ledger: "If there were no little men there
 would be nobody to sing bass in the male quartet."

BASLE, Switzerland, takes its music seriously.
 Recently the town heard a summer performance of
 Bach's "St. Matthew's Passion." Suter was the
 Kapellmeister.

OSCAR HAMMERSTEIN approves of Massenet's
 operas, so that composer has not lived in vain.
 Oscar Hammerstein will be remembered as the man
 who rewrote "The Chimes of Normandy."

HUMPERDINCK now is so far restored to health
 that he attends opera performances and not long
 ago heard his "Hansel and Gretel" at an al fresco
 production given in Zoppot, near Dantzig, Germany.

A MERITORIOUS circumstance about conductors is
 that most of them are able to play one or more of
 the instruments in the performances they direct.
 That is more than can be said for the critics and
 the performances they criticise.

RECENTLY a defendant at the Tottenham Police
 Court answered to the name of Goushoukoneroski.
 He has been besieged by London and New York
 publishers for the right to use his name as com-
 poser on the title pages of works by English and
 American musicians.

NAUGHTY, naughty Henry T. Firck is at it again.
 Here is his epigrammatic utterance regarding the
 present Bayreuth performances: "Reports from
 Bayreuth indicate that, as usual at the Wagner festi-
 vals there, everything has been first-class this sum-
 mer, except the singers."

ASKS the New York Evening Post: "Statistics
 given out by the music publishers of Germany show
 that while the trade on the whole is flourishing,
 there is an increasing output of trivial compositions.
 Does this indicate that musical culture in Germany
 is not holding its own?" No; it merely proves that
 the American invasion of Europe is extending to
 music.

SIR GILBERT PARKER does not seem to share the
 sentiment expressed in THE MUSICAL COURIER re-
 cently that bathos in art is not a fit equivalent for
 pathos, and that sentimentality should never be al-
 lowed to usurp the place of sentiment. The Sir
 says he would sooner a boy learned "Ostler Joe,"
 with its spurious sentiment, than learn nothing at
 all. He would rather a man cared for the music
 of a music-hall song, such as "Ta-ra-ra-boom-de-
 ay," than that he should care for no music at all.
 Something got into people out of the poorest ex-
 pression of art which was worth keeping. It all
 depends upon the people into whom the "something"
 gets. If they are refined by nature and artistic by
 instinct, "Ostler Joe" and "Ta-ra-ra" recoil from
 them without leaving any effect whatsoever. If

they are ignorant, and truly naive in literature, they
 will recognize the kinship between themselves and
 Joe in his lowly station, but on that account will not
 necessarily feel any art stirrings in their hearts or
 their minds. Regarding "Ta-ra-ra," we refuse
 point blank to believe that it ever got anything
 worth keeping into those who heard it. It is asso-
 ciated permanently with high kicking and exuberant
 display of lingerie and legs. Those things may be
 beautiful on occasions, but they are not art.

SOUSA and his band were engaged by Henry C.
 Frick, steel magnate and multimillionaire, to give
 a concert last Friday at his palatial summer home
 near Magnolia, one of the fashionable Massachu-
 setts beaches. It is understood that the band trav-
 eled from New York and return in a special train
 and that Sousa received a fee of \$5,000.

MUCH has been written about the art of accom-
 panying singers, but none of the writers tells the
 hapless person at the piano what to do when the
 vocalist strays a quarter of a tone from the proper
 pitch and refuses to come back. Murder in the
 first degree would be a harsh but effective remedy,
 and under the circumstances any jury is bound to
 bring in a verdict of justifiable homicide.

BERLIN'S Royal Opera is preparing an elaborate
 performance of the "Ring" cycle, to take place in
 March, 1913, to be followed by a series of festival
 productions (with stars of international renown),
 beginning June 1 and lasting until June 15, 1913.
 Other special events of the coming opera season at
 Berlin will be "Tristan and Isolde," "Iphigenie auf
 Tauris," "La Muette de Portici," "Fra Diavolo,"
 "Barbiere de Seville," and "Ariadne auf Naxos."

IN the New York Sun obituary of Massenet
 there is this passage: "His mother gave him his
 first music lesson. While they were at the piano,
 as the composer described it in after years, they
 were interrupted by shooting in the streets, which
 continued for six hours. The French Revolution
 had begun." Considering the fact that Massenet
 was born in 1842, about half a century after the
 French Revolution, it is surprising, to say the least,
 that the shooting had not yet ceased.

IN another column of this issue of THE MUSICAL
 COURIER Eugene E. Simpson, our Leipsic corre-
 spondent contributes what we regard as an excep-
 tionally interesting letter covering his visit to the
 Esterhazy Palace, where Haydn was employed, and
 to the Hungarian birthplace of Arthur Nikisch.
 Mr. Simpson has discovered and set forth some
 facts of unusual importance to musicians, and the
 Haydn portraits presented with the letter (and pro-
 cured at the Esterhazy Palace) are a real rarity.

IN a special interview given to a MUSICAL COU-
 RIER representative by Paul Dukas, the celebrated
 French composer, he takes the attitude long ago
 assumed by this paper that opera composers who
 select librettos solely because they have been suc-
 cessful plays and who write for prospective profit,
 and not because they feel any inner and irresistible
 impulse to express themselves musically—such com-
 posers are commercial purveyors and not artists.
 Dukas is a peculiarly fine fibred musical personality
 and cannot help expressing his condemnation of the
 modern commercializing of opera as practised by
 some contemporary composers and their publishers.
 Such a figure as Dukas, with his shrinking from
 publicity and his true and childlike modesty, stands
 out as a striking and welcome contrast from some
 other tonal creators of the present day who are
 what an English writer described recently as "pro-
 fessional geniuses."

REFLECTIONS

BY THE EDITOR.

LONDON, August 6, 1912.

Arthur Nikisch tells me that there is on foot a project for a series of orchestral concerts in Buenos Aires, Montevideo and Rio and other South American cities with himself as conductor and either the Berlin Philharmonic or the Paris Colonne Orchestra—the period, including voyage, covering the months of June, July and August, 1913. No decision has been reached, but negotiations are pending.

Mr. Wile.

During the necessary intervals of his meditations, when not engaged in discussing in his telegrams and articles he sends from Berlin to the Daily Mail, London, the profound questions pertaining to a possible German-British war, Frederick Wile, one of the cleverest of present day journalists, pays attention to such a matter as music, for instance, as he did in his telegram to his paper on Saturday, August 3, which I send herewith.

"ANTI-AMERICANISM."

MUSICAL STUDENTS' THORNY PATH IN BERLIN.

ARE GERMAN CRITICS UNFAIR?

[From Our Own Correspondent.]

BERLIN, Saturday.

Of 1,800 concerts given in Berlin each year only 150 show a profit and fully a thousand cost the concert givers from £25 (\$125) to £65 (\$325). These figures have a special significance for Americans, because by far the greater number of the concerts given here are organized by and for American students, who hope thus to achieve a "Berlin success" and return home with those favorable criticisms whereon such great stress is laid.

The American musical students' colony here probably numbers 2,000 on an average, and often greatly exceeds that number, and these 2,000 comprise scores, probably hundreds, who have been toiling and saving for years to scrape enough money together to enable them to study for at least one season here and then make a public Berlin "appearance."

Once the difficult question of finding the money to pay for a hall and then obtaining an audience, have been surmounted, there is the still more trying one of securing favorable notice from the critics. Several circumstances combine to make this tremendously difficult.

In the first place, no paper in Berlin pays its critic a salary large enough to enable a really able musical writer to devote his whole time to the work. The natural result is that the critics themselves are mainly teachers and have more or less close connections with certain musical cliques. In the second place, the Berlin critics are greatly overworked and, except in the case of the most prominent artists, must form their opinion of an artist from a mere ten minute stay in the concert hall.

A circumstance which it is impossible to excuse, however, is the undoubted fact that the overwhelming majority of Berlin critics are strongly prejudiced against Americans. In fact, a declaration to that effect was actually made last winter by a member of the Prussian Diet, in a speech touching the Royal Opera. The result of this anti-American feeling is that an American suc-

cess," so far as it means favorable criticism, is a rarity.

Alberto Jonás, the Spanish-American pianist and teacher, formerly director of the Detroit Conservatory, while unwilling to be quoted as saying flatly that the Berlin critics are anti-American, admitted nevertheless that it is extremely difficult for even the most talented American student to gain good notices. "Moreover," he declared, "the critics are 'grob,'" which may be translated "rough."

Another teacher recalled an American trio of musicians who made arrangements a year ago for a concert, but were obliged to postpone it at the eleventh hour. One prominent critic next day came out with a violent adverse criticism of the concert which had not taken place. He had not learned of its postponement!

The Association of Concert Musicians of Germany has just evolved a plan which it hopes may partially relieve existing conditions by making it easier for students to obtain a hearing. It is proposed to hold "introductory concerts" in all the larger cities, at which several aspirants will appear together before audiences of critics and invited musicians. Engagements will depend upon ability shown at such concerts.

This may give a greater opportunity to poor students who are able only by the greatest sacrifices to meet the expenses necessary for a concert now, but only a change of heart on the part of the critics can greatly assist American aspirants who stake so much upon "a Berlin success."

In America we say of such an article that it is "full of ginger," and it is a contribution that may bring fame and the usual distractions that follow fame. As I am compelled to read criticisms written in Berlin on thousands of musical debutants, I must state that I have found no distinction as to "sex, color or previous condition of servitude," and it seems to me that the music critics of that city have as great difficulties to meet as, and even greater problems to solve than, their brethren in London, for one reason alone—merely one of many—and that is the duty imposed upon them of serving as critics of debutants who pay for the privilege of being heard by deadhead audiences in the presence of critics for the purpose of securing publicity through professional criticism. It is this Berlin and London system that gives to music criticism a cynical or a routine character, sometimes gravitating towards graceful levity, sometimes filled with acidity, following a sudden lethargy of the liver. The music critic, being human, can hardly find much joy in his pursuit when he realizes, time and again, that he is placed in the chair or seat to bring about the launching of a career which can have no concrete value, even at its best, and that the system of free or deadhead performances makes him one of the cogs of a commercial wheel which, if it does continue to revolve after being put into motion, can be of little interest to him; he must resent it. He knows that, in most cases, the wheel will never revolve and that his time has been lost on a foible.

The situation represents a singular paradox. Thousands of debutants each year in Europe pay, in the aggregate, a million dollars to be launched and yet some years usually pass before one is floated. Meanwhile the fortune has gone to waste.

Who will be the artist who will step to the front with a new thought and insist upon it that the manager should advertise him or her and not issue one

free ticket except to the press and the fraternity of managers; who will say, "I do not or will not sing (or play) to a house filled with deadheads. Advertise me and, in doing so, make that statement. My profession is to me as sacred as that of a barrister, physician, architect, chemist or painter, and if no tickets are sold I shall sing to those present, conscious at least of the fact that I have not degraded my professional standing?" Who will have the moral courage to take that step?

This paper has always taken the view that the musical profession is degraded by its own members because they, they who desire to attain professional standing, give, for nothing, what should never be offered without compensation. It is due to this lack of professional appreciation that so few successes are attained amidst these thousands of annual debutants. They sing or play free of charge and at once—through this low estimate placed upon their abilities—establish their own discount.

There are no marvels of complex function in giving a concert to a set of deadheads; it is too simple to discuss as a function. But to refuse to do so proves character to start with; proves what musicians should prove, that is, tone. Leaving aside the effect of the novelty or anything appealing to the sensational effect of applying rational methods to a musical career, the very display of a self-conscious and decisive appreciation of one's professional self respect must bring about sympathetic alliances. The present method is really bombast and a sort of inflation, for it presents the assurance of a quality of attraction that does not exist on the basis of acknowledged merit; it is wind; free tickets, paid postage, complimentaries, etc. The other would be genuine, sincere, and would substitute moral courage in place of the present decrepit and subservient practice of a debased method.

And the critics of Berlin and London know all this and are compelled to become participants. Yet they would be willing to endure the shock of a collision between two antagonistic conceptions if it were proposed to introduce the proposed method as against the prevailing system. Why? Because it would elevate their standing also.

The managers! They can do nothing but follow up the designs and suggestions of the musicians and debutants or their influential friends and followers. The revocation of edicts on their part would result in a loss of business which they are not justified in provoking voluntarily; in fact, it is not their sphere or function to direct opinion or to exercise authority. They are the agents; the media that perform their accredited work in accordance with rote.

The integrity of the artistic conscience must be appealed to and that, thus far, has been a failure. Yet I say again, that if one musician will present the stamina of resistance to this present system of hollowness and pretense, and go before the world, announcing, publicly, that he will not degrade the profession of which he is a member by filling the halls in which he appears with deadhead audiences, that musician, through the very force and eloquence of the idea, will create a sympathetic asset of enormous value for himself and the whole profession.

BLUMENBERG.

BEHYMER AT BAYREUTH.

California Manager Writes from Wagnerville.

BAYREUTH, Bavaria, July 20, 1912.

The general rehearsals are over, and of course you have your regular correspondent here and everything will be covered. But I have a few pictures which you may not get, and a few impressions which may add just a little interest to your already well covered assignment. I could learn nothing in a business way from these people, as they are a slow bunch to go after things simply for an added income or added comfort for the public, but there is one thing I must commend them for, they will not allow speculation in seats, and by placing a big fine on such acts, and making each patron a "special detective" in the matter, they succeed in practically stopping fraud, although a little of it creeps in.

Their "no bonnets," "no whispering," "no interruption," "no late comers," "no noisy ushers," and a splendid system of employees really is an object lesson, and the moment the lights in the auditorium turn down there is perfect quiet without any other notice. I must say I wish we could copy it. As to advertising and publicity, they could learn much from us. Although every seat is taken, I have had dozens of wires from Western friends in America asking me to secure them seats.

All the artists want to go to America, and some of them are good ones who wish to sing for reasonable prices. Madame Schumann-Heink is still the queen of them all and is such a favorite both with the management, the artists and the public. She stands over them all, a remarkable figure—a wonderful woman.

Siegfried Wagner is a very busy man and would like to go to America, but, of course, respects his mother's wishes, and will not cross the ocean as long as she lives. Hans Richter, who conducted "Meistersinger," is the only one I have found who does not care to go to our glorious country, and when I talk of California—why, it seems farther off to Mr. Richter than the moon.

Bayreuth is full of Americans and every train brings more. The prices on everything have gone up. In this land of small things it is astonishing how big they have become in music; they even tax a stranger a few pennies for the music fund if he stays at a hotel over ten days. I wish we could have some kind of music fund all over the U. S. A.

The general rehearsals here have much value from the fact that managers and directors from all

over Europe are here to compare notes. The artists who have sung the roles for years and those who will sing them this year for the first time all know that these "critics" are in the audience and the participants therefore work harder. It is not only a training school, it is an education. Did you ever hear of the Metropolitan allowing such privileges to struggling students? I hope this spirit might creep into the American idea.

Andreas Dippel is over here keenly alive to the situation and signing some good contracts. Many of the Chicago and Metropolitan artists are also

at this shrine of music. But all this is old to you who know all about Bayreuth and its seasons.

Among the Americans registered here are over sixty Californians—in fact, you find the "far West-erners" everywhere. They have the "travel habit" and when they "hit the trail" it means nothing to them to go as far as Europe. Today, Mr. and Mrs. Raymond of Los Angeles and Pasadena came. Mrs. Raymond is one of our best singers—and also is on the Los Angeles Symphony board and has been for years. She is also the secretary, and deeply interested in music. Etta Morshead, of San Francisco, a singer of note, gave a reception and supper last night to Madame Schumann-Heink and her party. It was one of the social events of the artist's jolly life. The guests included some of the best known now singing here, Madame Schumann-Heink, who appears in all the operas; Ellen Gulbransen, of Christiania, who is the Brunnhilde; Heinrich Schultz, the Beckmesser of the "Meistersinger";

Lilly Dorn, of Vienna, who sails with Madame Schumann-Heink on the steamship America, on September 5, and will tour in concert in America; Ferdinand Heink; W. F. J. Wilson, of St. Paul, greatly interested in music in the Northwest; Elsie Behymer; Leila Gulbransen; Captain Hauptman, of the 7th Regiment of Germany; Reginald Deming, pianist; Gertrude Besuicke, vocalist; Agnes Hanson, a Norwegian singer in grand opera in Berlin; Merrill Morshead, of San Francisco, and the present writer.

Today a reception was given at Villa Wahnfried to Madame Schumann-Heink and her friends. She also sang yesterday for the sick at the local hospital and it was indeed touching. Madame Dom and Madame Gulbransen sing for them next week. There is so much music in the city that these poor patients who are unable to go out seem fully entitled to their share.

I am leaving at the end of the week for Kolin to visit the Kubeliks, and find it hard to leave this place, which means so much musically to the visitor.

I am sure that this will be the most successful season, financially and artistically, ever experienced in Bayreuth. Regards to America and Uncle Sam. Yours cordially,

L. E. BEHYMER.

ANNOUNCEMENT from London of the engagement of Lionel de Rothschild, M. P., to Marie Louise Beer, of Paris, brings with it the interesting information that the bride-to-be is a descendant of Meyerbeer, the composer. She is the daughter of Edmond Beer, who conducts an important banking business in association with his brother, Guillaume. Her aunt, Mme. Guillaume Beer, is known in Paris literary circles under the nom de plume of Jean Dornis.



here as a vacation, or playing parts. I noticed Saltzman-Stevens the other day. Hinshaw and his wife are among the visitors to take in both series of the "Ring" and "Parsifal" and "Meistersinger." Heinrich Hensel and Hermann Weil of the Metropolitan I see daily, and Ernest Van Dyk and his daughter are prominent figures. Lilly Dorn, the Vienna prima donna, is a guest of Madame Schumann-Heink and attends all the rehearsals. Banker Seligman, of New York, a great patron of music, and his wife, are present enjoying it all. Mrs. Walter Raymond, vice-president of our Los Angeles Symphony, is here, and Mrs. Dr. Shennan Hoyt, president of the Pasadena Music Club, one of the largest clubs on the Pacific coast, also is a devotee

AN INTERVIEW WITH DUKAS.

BY OUR PARIS CORRESPONDENT.

Dukas, the talented composer of "Ariene et Barbe Bleue," of "L'Apprenti Sorcier," and of many other works of striking originality and real importance, lives in the south end of Passy, not far from the river and in close proximity to the beautiful gardens of the convent of the "Dames de L'Assomption." He is, like many of the best French composers, a modest man and not easy to interview. In fact, it is doubtful if he would have received me for such a purpose at all if it had not been for an unusual piece of luck—he happened to be alone. The servant no doubt was out, or perhaps away with the family for the summer (if there is a family; I know nothing of his home life, and it is certainly not the business of the journalist to inquire into it). At all events, whatever might be the reason, he was alone and opened the door himself.

I told him I represented THE MUSICAL COURIER and wished to interview him. He seemed to hesitate as if uncertain what to do (whether to let me in or close the door in my face), so I repeated the name, "MUSICAL COURIER, of New York," pronouncing the name very carefully so he would recognize it—"MUZEKAAL COUREEAY" (it is difficult to pronounce any of our English words just as the French do)—at which a look of intelligence came over his face and his hesitation was evidently

broken down. He opened the door wide. "Come in," he said; "come in. I'm afraid I cannot tell you much, but I will tell you what I can."

He led me into a small library filled with books and pictures. The one window looked out over a beautiful, shady garden, the trees of which hide the adjacent buildings and give the impression of real country. It is interesting to note that nearly all of the great French composers seek the influence of nature in their work. They either have windows overlooking gardens, like Dukas, Debussy, Widor, or they live in the suburbs like Florent Schmitt and Massenet. This was a pleasant cool room to work in, and quiet as possible, and lit up with the reflection of the leaves, as if a green curtain had been thrown across the window. I made some remark to this effect, but Dukas either did not hear me or did not understand, for he gave me no answer. He is a small, stocky man of forty-seven, very youthful looking, although his sandy beard and hair are just beginning to turn a little gray. He has a very straight backbone, stands very straight, with his head well thrown back—a position which is accentuated by the fact that he stands with his hands in the side pockets of his smoking jacket.

I said: "You French composers are too modest. You make a mistake in not wishing to allow your

personalities to become public property. The Germans and Italians do not hesitate to accept this or any other means of adding to the popularity of their works."

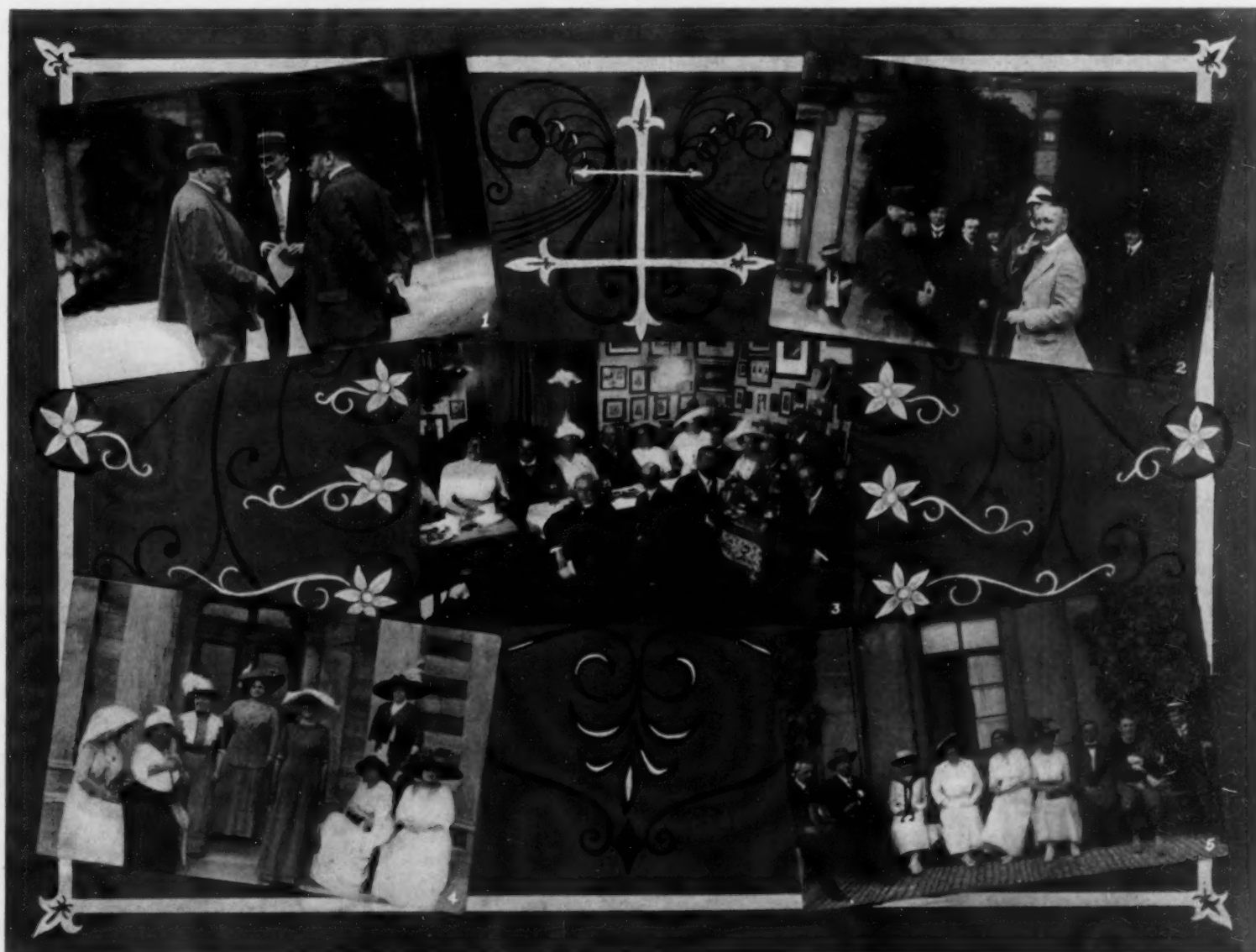
"I am not sure that they do push themselves in this way," he answered. "I think it more probable that their publishers do it for them. It is not in the French nature. And, after all, a good thing needs no pushing."

I expressed my doubt of that. I said I thought a knowledge of the appearance and manner of the composer certainly seemed to me to lend an additional personal interest to his works, helping to make them popular.

"But I do not think that our modern French music is of a popular kind," he answered. "Our music is written rather for the elect. I do not think it ever could become popular. I do not think we want it to. After all, popularity is not an evidence of merit."

"No," I said, "of course it isn't, not in that sense. But there are many Italian and German works that certainly possess merit and which are lent an additional interest by the fact that we know all about their composers. Take Wagner, for instance. Even the most casual music lover is avid of knowledge pertaining to his life. Books upon books have been written about him, and not only about him but about all of his family and friends as well. We have pictures of him on our walls and busts of him on our pianos. We make him a sort of popular hero, and all this certainly adds to the success of his works."

"Yes. But he is dead. Death makes a great



(1) AN ARTISTIC TRIO.

Dr. Hans Richter, Dr. Muck and Dr. Schuler.

(4) DAS EWIG-WEIBLICHE.

From left to right: Hermine d'Albert, Madame Schumann-Heink, Madame David, Olga Bana-Agloda, Vally Friedrich-Hottges, Julie Koerner; standing, Elsa Riess, Ottilie Metzger-Latterman.

(3) BEER AND ART AT THE "EULE."

(2) SOME CONDUCTORS.

Left to right: Hans Richter, Theo. Rav'n, A. Rather, Felix Landau, Siegfried Wagner.

(5) AN ODD GROUP BEFORE THE WAGNER THEATER.

Left to right: L. E. Behymer, Josef Staudigl, of Basle; Elsie Behymer, Mrs. S. W. Morshead, of San Francisco; Lilly Dorn, of Vienna; Leila Gulbransen, of Christiania; Reginald Deming, Heinrich Schultz (Beckmesser), Felix Landau (conductor).

difference. Perhaps he would not be so much played if he were not dead. Our theaters do not stage the best works. They have to live."

"Oh!" I started to protest, but he interrupted me.

"They put them on, but soon take them off again, and I think it would be the same with Wagner."

"You mean here in France?" I questioned.

"In Germany and America, too."

I understood this to refer to the popularity of Wagner's works from the point of view of the box office. I suggested that Wagner was successful, but Dukas maintained, and with truth no doubt, that Wagner's success during his lifetime was as nothing compared with his present success. "And the people in general do not like Wagner," he said. "He is above them."

I knew not what to answer to this, but fortunately, I had no need to, for some one rang the door-bell and my host excused himself and went to open the door. I trembled lest it should be a visitor, and listened with strained ears to the short conversation which ensued. But it was evidently only a message of some sort, and the door soon closed again. Dukas returned, but passed quickly through the room in which I was into the room beyond, also looking on the garden and no doubt his workroom, for he came back carrying a box of cigarettes. I was about to speak when he slipped away again to get matches.

In order to start the conversation again I suggested that the French school might be made popular by the same methods, and that the Italians seemed able to acquire popularity without waiting for the additional impetus given their works by death.

"Oh! as for popularity," he answered, "we know very little about it. The cinematograph (moving pictures) may supersede the theater in the minds and hearts of the people. We cannot tell. As for the popularity of the Italian school, that is largely traditional and dates back to the time of Mozart and even earlier." His manner became much more animated. Evidently this was a subject which lay close to his heart. I saw that he could become vehement on occasion, and that he had a positive way of expressing himself that brooked no interruption. "As for the modern Italians, they assure themselves of success by their choice of librettos. They take pieces that have been proved successes on the dramatic stage. But that is not art. A composer must write what he feels like writing. If he sits down to write music to anything which is handed to him simply because it has been a success he becomes a mere artisan. That sort of an opera will be a success anyway, no matter what sort of music is written to it."

"But," I said, "don't you think it is necessary to be careful in the selection of your libretto?"

"No!" he said, very positively, "not careful! That is not the word! An artist does not assure himself success in that way. He writes what he likes to write, what he is inspired to set to music. His work must be the result of an internal impulse which he cannot resist."

"Of course," I said, "I know that that is the way you work. Are you working at something now?"

"Yes."

"What is the subject of it?"

"Oh! That!—I will not tell you! That is my secret. I can only tell you that it is something long."

"An opera?"

"Yes. It will be for the stage."

I said I hoped it would be as successful as the last; that his works had been much played in America and were always successful.

"Yes," he answered. "I know they have been played over there. I had a good friend there—Malair—but he is dead."

"Who?" I asked.

"Malair!" he answered, rather impatiently. "Gustav Malair!" At which, of course, I knew

that he meant Mahler, and was rather embarrassed at not having recognized the name at first.

"Yes" I said, "poor Mahler!" (I pronounced it carefully, Malair, as he did.) "He was only fifty-one when he died. But you will not feel his loss. You have no need of friends to introduce your music into America. The French school has taken such a step in advance in recent years."

"Yes. We are in an interesting epoch. It seems to me that French music was never more interesting."

I thought it was time to go. I imagined that fatal mention of his new work had suggested it to his mind, had awakened in him the producer, always impatient to be at his desk, for I could see that he was showing signs of absent mindedness. I asked him if he could let me have his photograph. "No," he answered; "I have none."

"But who is your photographer?" I asked.

"I have no photographer. The papers here have been after me for my photograph, but I have none."

"Why not?" I protested. "Surely your admirers have a right to know what you look like!" I passed into the hall. There, by the door was hanging a picture of Beethoven. "You have Beethoven there," I said. "It seems natural to want to have the portraits of those we admire."

"I have some amateur photographs, some portraits of myself. I had a brother who interested himself much for photography and he took my picture often. But my brother is dead and the pictures are there" (pointing down toward the dark end of the passage); "I do not know where. I do not want to know. It is a personal feeling."

I understood. There was nothing more to say. I saw that the subject was a painful one and that I would gain nothing by insisting. And so I took my leave.

LEOPOLD AUER ENTERTAINS THE ABELLS.

Our Berlin correspondent and Mrs. Abell were recently the guests of Prof. Leopold Auer at his summer home at Loschwitz, a beautiful suburb of Dresden, on the Elbe, where the celebrated violin pedagogue conducted a summer class during the months of June and July. In the accompanying photograph Professor Auer is seen with his two guests and some of his pupils. Mr. and Mrs. Abell were much interested in observing Auer's method of teaching, a method that has been productive of such great results. One of the pupils they heard

was Kathleen Parlow, who, notwithstanding her triumphs on two continents, returns periodically to her master for further improvement.

DOCTOR PADEREWSKI.

Paderewski hereafter is to be known as Dr. Paderewski, the University of Lemberg having bestowed upon him the philosophical degree. The diploma reads as follows:

"Summa auctoritate augustissimi Joseph I nos rector universitatis Leopoliensis ordinis philosophorum decanus viro clarissimo atque ingeniosissimo Ignatio Johanni Paderewski musices artificii praestantissimo qui musicam egregiis operibus locupletavit sonorum autem dulcedine animos integros delectare et confirmare aegrotos suavissimo solatio solet recreare patriae filio devotissimo qui externis nationibus nominis poloni gloriam ostendit suis civibus gloriae patrum splendidissimum monumentum cracoviae fundavit ex decreto ordinis philosophorum consentiente universitatis senatu quo diememoriā quinquies semisaecularem erectionis studii generalis Leopoli sollemniter celebramus honoris causa philosophiae doctoris nomen jura et privilegia detulimus in ejusque rei fidem hasce literas universitatis sigillo impresso communiendas curavimus Leopoli die 29 mai MCMXII Ludovicus Finkel H. T. universitatis rector Mscislaus Wartenberg ordinis philosophorum H. T. decanus Joannes Jordan universitatis Leopoliensis C. R. secretarius."

Questioned by his friends, regarding the foregoing indictment, Doctor Paderewski says that he is not guilty.

PYRMONT, Germany, has the distinction of announcing a Dvorák Festival to take place August 14 and 15, opening with the "Husitska" overture, to be followed by the violin concerto and the D minor symphony. On the following day the E flat major piano quartet, four Biblical songs from opus 99 and the brass quartet, two "Legends" for orchestra, opus 6 and opus 12, the cello concerto, and the symphonic poem "Das Heldenlied" will be produced. Pyrmont is about the size of Greenwich, Conn., Martinsburg, W. Va., or thousands of our towns unknown outside of their respective States—where the name of Dvorák is about as unfamiliar as it is in the average American music paper office.

As long as the daily newspapers are willing to print such twaddle, there is no reason why persons should not periodically announce their intention to build a chain of twenty opera houses throughout the United States. But why stop at twenty? It is just as easy to say two hundred or two thousand.



Photo by Elze Josef, Dresden
A GROUP PHOTOGRAPHED IN THE GARDEN OF LEOPOLD AUER'S VILLA AT LOSCHWITZ, NEAR DRESDEN.
Sitting, left, Prof. Leopold Auer; right, Arthur M. Abell. Standing from left to right, Mabel Cordelia Lee, Eddy Brown, Mrs. Abell, Madame Stein, Mr. White, Kathleen Parlow.

MASSENET'S DEMISE MOURNED.

As all the world now knows, Jules Emile Frederic Massenet, one of the great composers of France, died at Paris, August 13, of heart failure, brought on after a lingering illness from cancer. Massenet was just seventy years old, having been born at Monteaux, near St. Etienne (Loire) May 12, 1842.

Massenet is fully entitled to be called great, for he was an important and picturesque figure in the world of music, a composer whose technical knowledge was of the most thorough sort, who had a rich fund of spontaneous melody, and who respected his art and employed it always legitimately, cherishing high ideals and refusing to be influenced away from what he considered the rightful mission of operatic music, by the bold call of progressive Germany and the shrill challenge of ultra-modern France. Massenet's genius was of a gentle and gracious sort and traces its tonal ancestry through Thomas Bizet, Gounod, Auber, Adam, and the other graceful Gallic composers who never tore passion to tatters and in their orchestration always seemed to prefer refinement to resonance. If the truth must be told, Massenet was essentially a composer of opera comique, but he was none the less significant on that account. He improved that form of composition, adding to it a certain dramatic incisiveness, a measure of poetry, and a degree of refinement in orchestration which only Bizet and Saint-Saëns, of the other French composers, had in any sense approached.

Massenet's Gallicism was at once his strength and his misfortune, for his faithful observance of the true and tried operatic traditions of France gave him an accepted form on which to engraft his innovations, while his strong nationalism made it difficult for foreign musicians to get into close touch with his scores until they became closely acquainted with them and realized that what at first they had regarded as triviality was in reality unusual delicacy, and that, however moderate Massenet might have been in the tonal presentation of strong passions, that part of his orchestral scale was pitched in exact proportion to its complementary and less insistent divisions. The full throated utterance of Wagner and the brutal blatancy of some of the neo-Italians never appealed to Massenet, any more than the complexity of D'Indy and the superficial sonorities of Meyerbeer. Our composer was sensuous rather than sensual, suave, appealing and sincere always. If he showed any traces at all of being influenced by sources outside of those mentioned, the proofs must be sought in his harmonic freedom, which perchance came through Wagner, and an occasional trace of mysticism and religious exaltation, due perhaps to the irresistible effect of a study of Franck. When all is said and done, however, Massenet's chief hold on our affections lies in the charm of his melodies and the insinuating smoothness of their setting, and his strongest claim to a place in the list of the world's great composers is represented by his resourceful and polished orchestration, his wonderful facility in writing idiomatic music for singing, and his sure touch in voicing tonally the lyric flights of his tender, amorous and sentimental heroes and heroines. All his operas are a decided asset in the singing repertory; many of them make an intense appeal to the public and never fail to interest all but prejudiced musicians, and in the case of "Manon," "Thais," "Le Jongleur," "Herodiade" and "Werther" it seems certain that Massenet has created works which will endure for a considerable period after his death.

As far as Massenet's choral works, songs and detached orchestral, ensemble and solo compositions are concerned, they show no characteristic features not contained in his general musical scheme as revealed in the operas. The stage was his best medium of expression, and it is there that his loss will

be felt most keenly, for almost until the day of his death, Massenet's muse never deserted him, and his productivity represents one of the real marvels in music.

Briefly sketched, the late master's biography resolves itself into the facts that he began the study of music with his mother, entered the Par's Conservatoire, where he was a pupil of Laurent (piano), Reber (harmony), and Thomas (composi-

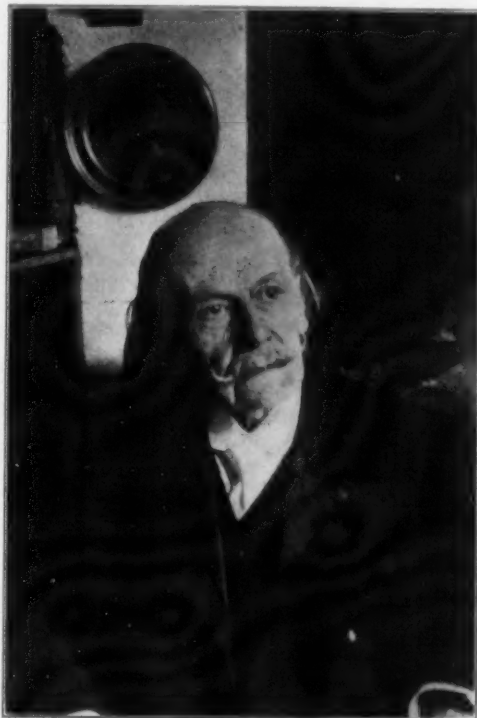


Photo by Boston Photo News Company, Boston, Mass.
MASSENET.

tion), took prizes in composition and piano-playing, won the Prix de Rome with the cantata "David Rizzio," became professor of composition at the Conservatoire (1878-1896), was a member of the Academie, a commander of the Legion of Honor, etc. Personally, Massenet was one of the most popular musicians who ever lived in Paris. Courteous, polished, cultured, kindly, patient, ever ready to do favors and to help his colleagues, he possessed an army of friends, and the grief over his passing is touched with an added poignancy that mourns the man rather than the musician.

In Towers' "Dictionary of Operas," Massenet's earlier works are listed as follows: "Ariane," "Bel-



EGREVILLE CHATEAU,
Where Massenet wrote some of his later operas.

l'oult" (L'adorable), "Berengère et Anatole," "Cendrillon," "Chérubin," "Cid," "Don César de Bazan," "Esclarmonde," "Grisélidis," "Hélène," "Hérodiade," "Jongleur de Notre Dame," "Mage," "Manon," "Navarraise," "Portrait de Manon," "Roi de Lahore," "Sapho," "La Grande Tante," "Thais," "Thérèse," "Werther." The Towers' list ends with 1905. Then there are also "Le Carillon," "Cigale," "Bacchus," and "Don Quichotte." Of other works in large form there are "Eve," a mystery, "Marie Magdeleine," sacred drama, "La Vierge," oratorio,

and orchestral suites, overtures, etc. "Amadis de Gaule," and "Cleopatra" are recent Massenet operas not yet produced, and the composer was working at another "Panurge," when death overtook him.

THE FLIGHT OF TIME.

We speak of the old masters as if they belonged to an epoch divided from our own by some great gulf like that which separated Dives from Lazarus in the Scripture narrative. We cannot go to them, nor they to us, it is true; for no man can advance or set back the hands of the clock. But there is no dividing line between them and us—nothing but one brief second added to another throughout the lengthening years, unto the remotest era of the dinosaur, when the gigantic and appalling monsters plashed in the marshes beside forgotten seas; longer, longer yet, back, still farther back, into that impenetrable night of ages where the imagination falters and fails, and the mind of man loses itself in utter darkness. That never ending chain of seconds links us alike with antiquity and with the utmost future conceivable by the intellect of genius. The contemplation of that silent, awful, and immeasurable march of time cannot but impress with solemnity the thoughts of the seriously minded. The present second in which we live is like the pinnacle of a vast Mount Everest, with the unfathomable chasms of the past and the future before and behind us, stretching into the invisible. These little seconds, too, are like the drops of water in the boundless ocean. Nothing prevents us from gazing on the bottom of the sea except the sum of the added drops of water. One drop is but the dew that sparkles on the rose; a million drops, or more, make a thick curtain to baffle the human eye. This present second is merely an unvalued instant, too brief for pleasure or for pain; yet all the history of the universe is meted out in seconds.

It is exactly eight days now since Massenet died; eight days contain 691,200 seconds. But who can say it is 691,200 seconds since Massenet died? For before we can pronounce the words a few more seconds have glided by. They never cease; there are 31,536,000 seconds in a year. It is not so very many million seconds, then, since Gustav Mahler ceased to keep pace with the present instant. A few more million seconds farther on we find the demise of MacDowell. We have only to count back our seconds to the moment we heard that Grieg was dead, and that Rubinstein had passed away. It was a present second when Bülow, Verdi, Gounod, Tchaikowsky, Liszt, Wagner, died. And the little seconds, one at a time, have been slipping gently past since Bach and Handel laid down their mighty pens; since Purcell, Palestrina, Gregory, St. Ambrose ceased to be. A little farther down the chain we find the pipes of Pan and the lyre of Orpheus. Where, then, is the imaginary line that separates us from the old masters? And what will separate us from the future? Nothing but the chain of seconds, which connects rather than separates us. No change more violent than that which takes place every second ever occurs. If in a dim and distant future day some delving antiquarian discovers that it is 691 years, or 6,910 years, since Massenet died, it is certain that the inhabitants of the world at that time will be conscious of a change no greater than we have observed during the short 691,200 seconds since Massenet ceased to be one of our contemporaries.

The renowned Roman orator Cicero asked Atticus: "What will history say of me six hundred years hence?" Six hundred years? Why, it is now 1,971 years since Cicero wrote that letter to Atticus. How the little seconds have run away with the time, to be sure!

MUSIC AT OSTENDE.

OSTENDE, August 10, 1912.

Léon Rinskopf, who is director of the Conservatory of Music in Ostende, Belgium, is also the conductor of the orchestra, an organization of one hundred and twenty-five musicians, at the famous Kursaal, or Casino, which is open during the summer season. The Kursaal, a handsome building containing the large concert hall with a seating capacity of several thousand, offers many pastimes to the summer visitors. There is a reading room, a restaurant, a ball room, and also the gambling establishment. The admission to the evening concerts is three francs, or sixty cents. The afternoon concerts cost only one franc.

The illustrations on the following page will be viewed with interest.

Music is dispensed virtually the entire day—an orchestral concert at 11.15 a. m., another at 3.30 in the afternoon, an organ recital at 5 o'clock and the important concert at 8.30 at which well known soloists appear.

The soloists who were heard recently were Mary Roggero, soprano from Milan; Florence Macbeth, a young American soprano; Marguerite Sylva, well known in America. For August 10, Alice Zepelli, of the Chicago

Opera, is announced, and on August 13, a very young girl, Ibolyka Gyarfás, from Bupabest, will be the soloist. Miss Gyarfás is a very talented violinist and has already won considerable renown. She is only fourteen years old.

Léon Rinskopf also conducts the symphony concerts which take place every Friday afternoon at the theater. The soloist at the concert of August 2 was the Spanish violinist, Joan Manen, who was in the United States many years ago as a prodigy. The Harrison sisters, violinist and 'cellist, also played here recently.

Among the visitors at Ostende at present are Arthur Nikisch, Deczo Santos, Hungarian pianist, Elena Gerhardt; Max Rabinoff, the well known manager, and Mrs. Rabinoff.

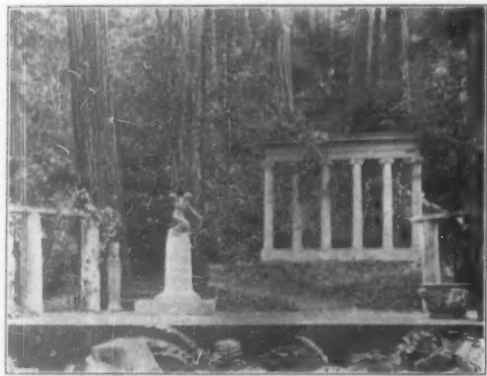
Léon Rinskopf is one of the interesting personalities of Belgium. He was born in Gand, Belgium, in 1862, and through his energy and musicianship he has made the concerts here famous.

Jeno Hubay, the celebrated Hungarian violinist and teacher, has just arrived in Ostende.

open the new Cort theaters in Boston and New York as soon as they are finished. Mr. Sousa will lead the first performances in both cities.

BISPHAM TRIUMPHS AS PAN.

This picture shows a scene from "The Atonement of Pan," by Redding and Hadley, given by the Bohemian Club



SCENE FROM "THE ATONEMENT OF PAN."

(San Francisco) August 10, at their grove in Sonoma County, California. The performance made an enormous hit, David Bispham scoring an unequivocal triumph in the role of Pan. So universal was the demand for a repetition of the performance that it will be given again August 24, special trains being run to the location for the convenience of the many who wish to attend.

Sousa Opens His Season.

Henry C. Frick, the Pittsburgh steel millionaire, gave a notable musicale at his summer home, "Eagle Rock" (Magnolia, Mass.), last Friday afternoon, for which he engaged John Philip Sousa and his band. The program was applauded to the echo and consisted of the following numbers:

Introduction and Bridal Chorus from Lohengrin.....Wagner
Carnet solos—
Stars in a Velvety Sky.....Clarke
The Rosary.....Nevin
Herbert L. Clarke.
Suite, The Dwellers in the Western World.....Sousa
The Red Man.
The White Man.
The Black Man.
Waltz, Venus on Earth.....Lincke
Overture, Poet and Peasant.....Suppe
Organ music by Archer Gibson.
Overture, Tannhäuser.....Wagner
Suite, Tales of a Traveler (new; first performance).....Sousa
The Kaffir on the Karoo.
The Land of the Golden Fleece.
Grand Promenade at the White House.
Soprano solos—
April Morn.....Batten
The Belle of Bayou Teche.....Sousa
Virginia Root.
Dance Piedmontaise.....Sinigaglia
Overture, 1812.....Tchaikowsky
Organ music by Archer Gibson.
Prelude and Love's Death, Tristan and Isolde.....Wagner
Violin solo, Zigeunerweisen.....Sarasate
Nicoline Zedeler.
Suite, Looking Upward.....Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
March, The Fairest of the Fair.....Sousa

The Sousa organization began its regular fall tour last Monday in Philadelphia and will be on the road until Christmas, the only interruption planned in the long series of concerts being Mr. Sousa's attendance at the premiere of his latest comic opera, "The Glassblowers," which will

love her, gives the keynote to her beautiful songs and ballads that express in their varying phases the simple and tender emotions of old and young alike, and thus wind themselves around the very heartstrings of their hearers. But, grateful as these are for all singers, it is the gifted composer herself who can and does give the intimate touch which makes each of her songs a beautiful ethical message to be treasured, in addition to their heart searching, musical significance. And so the little company which had gathered Saturday afternoon last in one of the city's private residences remained spellbound by both songs and singer, while the intimacy engendered by the informality of the entire procedure added the final touch to an hour of unalloyed delight.

As eager to hear others as those were to listen to her, the composer called upon Elinor Doherty, a Boston contralto with a beautiful voice, pupil of Katherine Lincoln, and Burton Leniham, a Westerner with a rich, luscious tenor, and expressed her great delight in the work of both young artists, who are to make their debut in the forthcoming production of Walter Damrosch's "Dove of Peace."

Others present included Mrs. Paul Sutorius, William Rapp, Katherine Lincoln, and Orrin Johnson. "An afternoon really worth while," was the verdict of all on leaving.

Music and Berries.

Oscar Saenger and Maud Powell are revealed in this snapshot, engaged in the pastoral occupation of picking the stems from a basket of gooseberries. To be exact, however, Miss Powell is doing the actual picking, while Mr. Saenger is aiding the work with sage advice and practical hints. From long habit, he is accustomed to coach-



MAUD POWELL LISTENING TO OSCAR SAENGER'S DISLIKE FOR GOOSEBERRY PICKING.

ing, even when the art is only that of preparing a toothsome delicacy for dinner. The scene shown is at Mosler Hill, Catskill Mountains, N. Y.

Amendment Accepted.

CINCINNATI, Ohio, August 17, 1912.

To The Musical Courier:

The article, "Frederick the Great as a Musician," in your issue of August 14 begins thus: "One of the most interesting decorative features of Berlin is the Siegesallee, that beautiful short avenue in the Tiergarten adorned by thirty-two marble statues of the rulers of Germany for the past 1,000 years."

Those statues that line the Siegesallee represent such among the ancestry of the German Kaiser as were rulers, but only two of them were rulers of Germany, old Emperor William, the grandfather, and Emperor Frederick, the father of the present Emperor. Frederick the Great was not a ruler of Germany, but a king of Prussia. Prussia became a kingdom in 1707. Before that time the rulers residing at Berlin were electors of Brandenburg, the name of the province in which Berlin is situated. Porussia or Prussia was the name of a duchy bordering on the Baltic Sea, containing the old cities of Danzig and Königsberg. This duchy came under the rule of Brandenburg, and the Elector of Brandenburg thus became the Duke of Porussia. With the sanction of the greater powers of Europe, Porussia or Prussia was in the year 1707 elevated into a kingdom, and the Elector of Brandenburg, Frederick, son of the great Elector, Frederick William, was crowned King of Prussia at Königsberg, where all kings of Prussia since then have been crowned. In time the name Prussia was applied to all the territory ruled over by the King of Prussia. Brandenburg became merely a province of the kingdom, and the dominion that once was Porussia became the two provinces, East and West Prussia.

In 1870, after the Franco-Prussian war, in which the Prussians were victorious, Bismarck, the great Prussian statesman, managed to get the consent of the rulers of the other German states to proclaim him king, William of Prussia, Emperor of Germany, and since that time the King of Prussia is also the Emperor of Germany.

All this may not be of much concern to the readers of THE MUSICAL COURIER, but as long as we have history we may as well have it accurate. OLGA LOUISE STURM.

MUSIC AT NARRAGANSETT PIER.

NARRAGANSETT PIER, R. I., August 18, 1912.

This is the "Gay" month at the "Pier." Balls and so called concerts are nightly events at the Casino, but the concerts are usually so mixed in their programs that the lover of the classics flees from them as from other nuisances. However, when they give good concerts or have real artists to sing or play for them, some souls are happy.

The familiar faces of Margaret Keyes, the contralto; Charles N. Granville, baritone, and Paul Althouse, tenor,

MME. LILLIAN NORDICA

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are still up on the billboards in the business section. This trio of singers appeared here August 6.

Tonight (Sunday) Rosa Hagopian, a New York soprano of excellent training, appeared at the Casino. Her numbers included "One Fine Day," from "Madama Butterfly," and a group of songs by Cadman. Miss Hagopian, born in America of Armenian parents, may soon sing in one of the Savage companies. She is to give a concert at Carnegie Lyceum in the autumn as THE MUSICAL COURIER announced last spring.

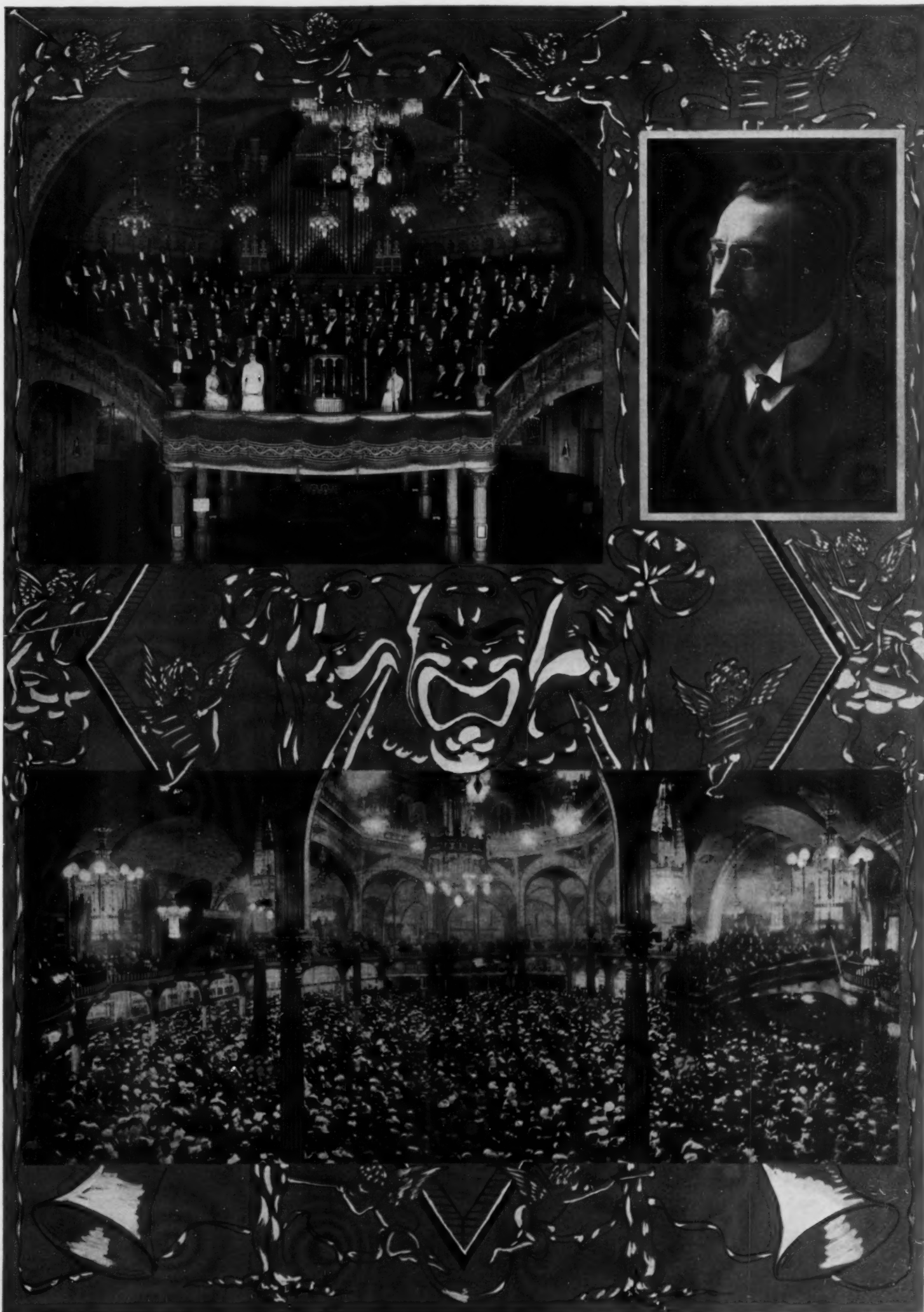
St. Philomena's Church, of Narragansett Pier, was the beneficiary of a musical entertainment at the Casino, Tuesday evening (last night) by the Columbus Club Chorus of Providence, of which Charles E. Kelly is musical director.

John W. Nichols Is Resting.

John W. Nichols, the tenor, is resting at North Long Branch this summer and singing Sunday mornings in St. Peter's Church at Galilee, N. J. He has been engaged by Tali Easen Morgan at Ocean Grove to sing at the popular concerts given in the large Auditorium. Mr. and Mrs. Nichols will return to New York the second week of September to prepare for their first tour in November.

Carrie Jacobs-Bond in New York.

"I love folks, just folks." This saying which characterizes Mrs. Bond to the hosts of people who know and



ORCHESTRA OF THE KURSAAL, OSTENDE, AND
M. LEON RINSKOFF, DIRECTOR.

AUDIENCE IN ATTENDANCE AT THE CONCERT OF THE
ORCHESTRA OF THE KURSAAL, OSTENDE.

LEON RINSKOFF.

KUSSEWITZKY'S TOUR OF THE VOLGA.

Filled with the laudable ambition to spread the gospel of good symphonic music among such of his countrymen as would never otherwise have an opportunity to hear a first class orchestra, Sergei Kussewitzky, the great Russian conductor and contrabass virtuoso, last May, for the second time (as has been told in THE MUSICAL COURIER'S Moscow letters), undertook the role of a musical missionary, and chartering the steamer Kuyajena he sailed up and down that mighty stream the Volga, covering a distance of over 2,500 miles and giving concerts in all the important towns along the route. These concerts were given by Kussewitzky with his own private orchestra of seventy musicians and a corps of first rate soloists.

In this great movement Kussewitzky is a pioneer. The seeds sown by him on his Volga tour two years ago have borne good fruit, as the general interest in the undertaking and the greatly increased attendance of the concerts this time have proved. A certain suspicion and lack of confidence that were observed on the part of the inhabitants of some of the more remote cities visited two years ago—they being wholly ignorant of what constituted a great orchestra and symphonic concert—had completely disappeared this time; the halls were everywhere crowded and the music discoursed by the orchestra and soloists was listened to with wrapt attention.

How ignorant some of these Volga inhabitants were of orchestra matters before Kussewitzky's advent is illus-



KUSSEWITZKY ON THE BRIDGE OF THE STEAMER "KUYAJENA."

trated by the following incident. In one of the smaller towns a deputation of citizens called on Kussewitzky just before the concert was to begin, and requested him to have the harps placed on the front of the stage where everybody could see and admire them, since no one in that town had ever seen a harp, and the beautiful golden instruments had attracted universal attention.

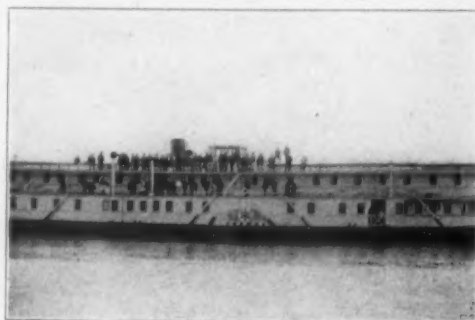
Happily the ignorance in higher musical matters of these naive Russians was counterbalanced by a great native love of music and by instructive good judgment and appreciation. Thus it proved to be a joy to the conductor and his artists to introduce to those remote regions Beethoven, Wagner, Weber and the leading Russian composers.

The programs contained the Beethoven C minor symphony, Weber's "Freischütz" overture, Tchaikowsky's sixth symphony, Berlioz's "Roman Carnival" overture, Glinka's overture to the opera "Russlan and Ludmilla," Moussorgsky's prelude to the opera "Howantchina," Rimsky-Korsakoff's "The Battle at Kerjeweit," and "The Night on the Mountain Triglaw" (from his "Meada"), Glazounow's symphonic poem "Stenka Rasine," Liadow's "Baba-Yaga," Rachmaninoff's symphonic poem "The Island of Death," the Venusberg music from "Tannhäuser," the Vorspiel and Liebestod from "Tristan," the Forge Song from "Siegfried" and "Siegfried's Liebeslied" from the "Walküre," Liszt's E flat piano concerto, Haydn's D major cello concerto and Chausson's "Poems" for violin.

It will be seen that the musical bill of fare that Kussewitzky set before the Volga people was by no means a light one, but thanks to the magnificent renditions of the works in question they were thoroughly enjoyed. Kussewitzky gave masterly readings of his programs and received ovation after ovation. It was his purpose not merely to entertain his distant countrymen but also to educate them musically. So delighted is he with the ex-

periment that he has decided to repeat the Volga tour every two years.

The soloists who took part in the concert were: Ivan Alschewsky, the famous Russian tenor of the St. Petersburg Imperial Opera; Mark Meychik, the Moscow pianist; Leon Zeitlin, concertmaster of Kussewitzky's orchestra, a pupil



THE STEAMER "KUYAJENA" WITH WHICH KUSSEWITZKY MADE THE TOUR OF THE VOLGA.

of Leopold Auer; W. Deche, first cellist of the orchestra, a pupil of Klengel.

The cities visited were Ribinsk, Jaroslaw, Kostroma, Nijni Novgorod, Kazan, Simbiatsk, Samara, Saratow, Zarizin and Astrachan. During a period of four weeks twenty concerts were given in these ten cities. The days were spent in traveling on the sumptuously appointed steamer, and the interesting and ever changing life on the Volga proved to be a never ending source of interest and entertainment to all on board the boat. Kussewitzky was thoroughly pleased with the results of the tour, which he undertook solely in the interests of his art.

"Robin Hood" Revival.

Now that the production of "Robin Hood" is in its second week at the Knickerbocker Theater, with the new members of the cast headed by winsome Bessie Abbott, De Koven's charmingly tuneful opera proves that the demand for this form of clean, bright, musical entertainment will always draw crowded houses when given such a cast and settings. Each change of costume and scenery is a revelation to the eye, while the singing of the chorus and the general ensemble, guided by the excellent orchestra, could not be improved upon.

In giving a résumé of the work of the principals, all splendid artists, it is difficult not to wax overenthusiastic in considering the ripened art, beautiful voice, and girlish grace of Bessie Abbott. Here is a singer who brings to bear upon this lighter form of musical expression the exquisite finish of her training and experience in grand



A KALMUCK FAMILY IN FRONT OF THEIR HUT, NEAR ASTRACHAN.

opera. The result is a perfection of phrasing seldom heard in this form of work, and one which enhances the naive charm of De Koven's work marvelously. Singularly fitted for the role in all ways, Miss Abbott expends upon the part the conscientious effort that comes with the well rounded personality of the artist who has won success in every-

thing she has essayed. In view of this it would be almost futile to repeat the fact that each appearance brings an ovation for the beautiful singer.

Of the other members of the cast, Ethel Kent, the new Annabel, possesses a fresh light soprano voice, and inherent sprightliness in action, both of which will undoubtedly gain in freedom with further experience. Herbert Waterous, remembered for his excellent work with the Metropolitan Opera Company forces, displayed his beautiful bass in the part of Will Scarlet, and Carl Gantvoort made an equally fine impression with his effective singing of "Brown October Ale." Florence Wickham was the statuesque beauty as Alan-a-Dale, and Edwin Stevens as the Sheriff of Nottingham could scarcely keep his joyously rollicking legs from running away with him, while his unctuously solemn countenance must be seen to be appreciated.

With the remainder of the cast equally in the picture, "Robin Hood" bids fair to exceed the artistic and financial success of its opening seasons in the forthcoming run which is to last till June, 1913.

Early Gerhardt Engagements.

At this early date Elena Gerhardt, the distinguished lieder singer, has been engaged for the following dates—in Europe:

October 6—Dresden "Liederabend."
October 14—Bremerhaven.



KUSSEWITZKY AND SOME OF HIS GUESTS DRESSED IN BUCHARESE COSTUMES BOUGHT IN ASTRACHAN.

October 16 and 17—Düsseldorf.
October 19—Göttingen.
October 22—Hamburg.
October 24—Stettin.
October 26—Berlin "Liederabend."
October 30—Budapest.
October 31—Breslau.
November 4 and 5—Bremen.
November 6 and 7—Leipzig Gewandhaus.
November 8—Ligoria.
November 9—Breslau.
November 15—Moscow "Liederabend."
November 20—Moscow Kussewitzky Orchestra.
November 21—St. Petersburg "Liederabend."
November 27—Kussewitzky Orchestra.
December 2—Queen's Hall, London, recital.
December 3—Liverpool.
December 4 and 5—Manchester.
December 6—Dundee.
December 7—Edinburgh.
December 8—Albert Hall, London.
December 10—Paris.
December 13—Berlin (Philharmonic Saal).

Miss Gerhardt, soon after her last appearance in Germany, leaves for New York, appearing December 31 at Providence with the Boston Symphony Orchestra, continuing on tour January 3 and 4, concerts in Boston with Orchestra; January 7, Washington; January 10, Brooklyn; January 14, New York recital; January 16, Cambridge; January 19, Boston recital. These are other dates:

January 21—Worcester.
January 24 and 25—Philadelphia.
February 6—Montreal.
February 11—Oberlin.
February 12—Pittsburgh.
February 18—Buffalo.
Minneapolis (orchestra).
St. Paul (orchestra).
Akron.
New Orleans.
Cincinnati (orchestra).

NORDICA HAS OVATIONS IN LONDON.

Lillian Nordica, assisted by the New Symphony Orchestra, Leopold Stokowski, conductor, gave a recital in London June 14 at Queen's Hall before a vast audience that received the famous diva with unbounded enthusiasm.

A few press notices covering this remarkable event are herewith reproduced:

The public rarely forget an old favorite who has given them pleasure in the past. Small wonder then that, in spite of many other attractions, Queen's Hall had almost a record audience yesterday on the occasion of Madame Nordica's reappearance. The famous diva, who has just completed a successful Wagner tour in the United States, sang with all her old power. As an experienced interpreter of Wagner's roles, it was a wise selection to choose some of the most striking and significant situations from his music dramas, namely, Isolde's "Erzählung," from the first act of "Tristan und Isolde," and "Brünnhilde's Immolation," from the closing scene from "Götterdämmerung." In the first Madame Nordica brought out with fine dramatic intention both the tenderness and emphasis of Isolde's soliloquy, and delivered with nobility and dignified utterance and with vocal power the intensely moving music associated with Brünnhilde's passing.—The Standard, June 15, 1912.

The reappearance of Madame Nordica in our midst was marked by a Wagner orchestral concert in the Queen's Hall yesterday afternoon. There are many aspirants to the roles of Isolde and Brünnhilde, but they may still go to Madame Nordica to learn what can be done with them. For dignity and a true sense of the grand style, while neglecting none of the dramatic demands, she is wholly admirable. So, too, her interpretative methods as regards the concert platform represent the perfect adjustment of facial expression and gesture to the needs of the case. After all, concert singing is as much a convention in its way as an operatic performance, and only pedantry can demand rigid features and statuesque immobility from a vocalist.—Pall Mall Gazette, June 15, 1912.

The composer's approaching centenary lent a special interest to the Wagner recital given by Madame Nordica, assisted by the New Symphony Orchestra, under the able conductorship of Leopold Stokowski, at the Queen's Hall yesterday afternoon. The program included such popular items as the overture to "Tannhäuser," the prelude to the third act of "Lohengrin" and the "Ride of the Valkyries." Madame Nordica was in excellent voice, and thoroughly deserved the tremendous ovation she received.—The Daily Graphic, June 15, 1912.

Almost exactly three years ago Madame Nordica gave a Wagner concert in London, and the similar function which took place at the Queen's Hall on Friday afternoon met with a similar success. As before, the program included the closing scene from "Die Götterdämmerung," and the consummate art of the singer in respect of breadth and style were finely shown therein. The forceful nature of her interpretation, the wide range of the dramatic expression, captivated the hearer and, indeed, enabled the sublime serenity that illumines the spirit of the appeased Brünnhilde to be realized in a most satisfying manner.—London Observer, June 16, 1912.

Nordica's singing has always given great pleasure, particularly to England, where she has appeared in opera and on the concert platform with equal success. Her program at Queen's Hall yesterday reminded her audience of her artistic versatility, for it comprised both the dramatic and the lyrical. Opera was represented by Isolde's narrative from Wagner's "Tristan und Isolde," and by the closing scene from the same composer's "Götterdämmerung"; some short songs served to display the singer's command of a lighter manner. In both there was full expression of the beauty of voice and the perfection of style which has always marked her singing. The latter feature is all the more valuable since it is becoming rare. Good voices abound, but style is not cultivated. The age is in too much of a hurry; art and its exponents suffer in consequence. Madame Nordica's singing yesterday was a lesson to many and a pleasure to all. Her interpretation of Isolde's narrative was of great vocal purity and admirable dramatic point. The "Götterdämmerung" scene was a notable achievement. Its dramatic import was given without sacrifice of vocal effect. . . . Madame Nordica's songs with piano accompaniment were delicate, graceful and full of expressiveness. Madame Nordica sang them exquisitely, and Romaine Simmons accompanied with perfect understanding.

There seemed to be a general desire to welcome the singer, and for once the numerous floral tributes did not seem out of place, although the disposal of them created some pretty confusion. What perhaps was the most striking feature of the attitude of the audience was the way in which those nearest to Madame Nordica—ladies and gentlemen—pressed forward at the end to shake her by the hand.—London Morning Post, June 15, 1912.

All the glory of a great night at the opera seemed to surround Madame Nordica yesterday afternoon at the Queen's Hall. A large and fashionable audience, and bouquets, bouquets, and more bouquets—a veritable avalanche of them. Truly, the prima donna is not forgotten in this short-memoried metropolis. Her singing yesterday appeared to have lost little of its old esprit, and the applause was most emphatic, resulting in an encore in the middle of an arduous program. It was practically a Wagner concert, Madame Nordica being assisted by the New Symphony Orchestra under the conductorship of Leopold Stokowski. Isolde's "Erzählung," from "Tristan und Isolde"—a lengthy narrative which, as everyone knows, runs a pretty extensive gamut of emotions, and is always a trying ordeal for any singer of temperament—was sung most nobly and well. "Brünnhilde's Immolation" (the closing scene in "Götterdämmerung") was also in the afternoon's program, relief from these heavy items being made by a group of more or less florid little songs, the accompaniments being played by Romaine Simmons. These were sung charmingly by the famous prima donna.—The Daily Telegraph, June 15, 1912.

Madame Nordica gave a Wagner concert at Queen's Hall on Friday afternoon, at which she was supported by the New Symphony Orchestra under the direction of Leopold Stokowski. She is still in the plenitude of her powers, and her noble interpretations of "Isolde's Erzählung" and "Brünnhilde's Immolation," from the closing scene of "Götterdämmerung," were an object lesson in the grand style.—London Sunday Times, June 16, 1912.

Madame Nordica gave a second London concert at Queen's Hall on July 5, just three weeks later than her above mentioned first concert (June 14) and again the



KUSSEWITZKY WITH HIS GUESTS AND PART OF HIS ORCHESTRA ON THE VOLGA.
The captain of the "Kuyajena" is seen in the foreground at the right.

great American soprano crowded that famous auditorium with an audience whose ardor and enthusiasm were tremendous.

It is decidedly in the nature of a triumph that the singer whom all America is proud to call "Our Own Lillian" should visit the British metropolis and should, at her first concert, draw what came close to being a record audience for the historic Queen's Hall. But to repeat the proceeding within three weeks is not only a triumph, but a rather remarkable event in concert annals.

The London Daily Telegraph in commenting on the throng which attended both of Madame Nordica's concerts, explains the unusual demonstration thus: "But in

city, equally with operatic arias, found expression.—London Morning Post, July 6, 1912.

NORDICA'S ART DELIGHTFUL AND EXTRAORDINARY.

Madame Nordica's second vocal recital will be a pleasure to look back upon during the weeks that separate the summer from the autumn season. Queen's Hall was as full yesterday afternoon as it was a few days ago when Madame Nordica reappearance to surprise everybody by the extent of her interpretative gifts, and once again the enthusiasm of the audience rose to a height which was as refreshing as it was unusual. . . . Nordica's art is delightful, because it is the spontaneous expression of a strong personality. Vocally her work was extraordinary for the wonderful way in which the tone was controlled—especially in the production of pure and delicate pianissimos. . . . Encores were numerous and the platform was covered with flowers Madame Nordica's admirers had offered as proofs of their appreciation.—London Globe, July 6, 1912.

NORDICA GIVES ENGLISH SONGS PROMINENT PLACE.

Not the least among the important events of the waning season was Madame Nordica's recital at Queen's Hall yesterday afternoon, and not the least distinctive feature of the event was its recognition of the English tongue. Early in her program Madame Nordica placed a group of songs in the vernacular, and showed even a further defiance to a lamentable tradition in that two of the items were mere translations. Madame Nordica sang these novelties, for such they were, with that charm of style and consummate art that have made her famous on concert and operatic platforms alike, and later gave such genuine pleasure to her large audience in Arensky's "But Lately in Dance" and Stange's inspired gem, "Damon," that the latter had to be repeated. French songs by Debussy, Webber and Vidal were handled with just that lightness of touch and delicacy of expression that such dainty verse demands, and the concert giver scored another easy triumph. . . . The operatic side of the singer's art and fame was forcibly exhibited in "Un bel di," from "Madama Butterfly."—London Standard, July 6, 1912.

NORDICA DEMONSTRATES HER GREAT VERSATILITY.

Madame Nordica, the famous operatic artist, met with an enthusiastic reception at her recital at Queen's Hall yesterday afternoon. A program of English songs came early in the program, two items by Wakefield Cadman being especially notable for their dramatic power and the splendid manner in which they were sung. . . . A group of French songs and an aria from "Madama Butterfly" went further to show the versatility and popularity of the gifted diva.—London Daily Express, July 6, 1912.

WONDERFUL CONTROL OF TONE EXHIBITED.

There was again a large audience at Queen's Hall on Friday afternoon for Madame Nordica's second recital. . . . The special feature of her singing on this occasion was the wonderful control of tone that she exhibited, enabling a very beautiful pianissimo in Arensky's "But Lately in Dance"—be it noted for the ensemble of some of our own vocalists in a version in the vernacular—and a beautifully even and clear shake in Stange's "Damon."—London Sunday Times, July 7, 1912.

Ida Haggerty-Snell's New Studios.

Contending that all can learn to sing irrespective of greater or less vocal fitness, Mrs. Haggerty-Snell has demonstrated her theories so effectively that her summer sessions have proven most successful, while the coming season promises to be equally fruitful for this progressive singer and teacher at her new studios, 2887 Broadway, New York.

Baernstein-Regneas, Successful Pupil.

From Shreveport, La., comes the appended notice of Baernstein-Regneas' talented pupil, Lurline Graham: "Lurline Graham, our local soprano, has just returned from New York, where she studied with the renowned Joseph Baernstein-Regneas. Miss Graham returns in fine fettle and full of enthusiasm for the coming season, which promises to be a busy one for this talented artist."



LATEST PHOTO OF LILLIAN NORDICA.

the spell which this rarely endowed singer exercises over the public lies no cause for surprise. For in very few cases is real charm of personality allied to musical gifts of a high and commanding order.

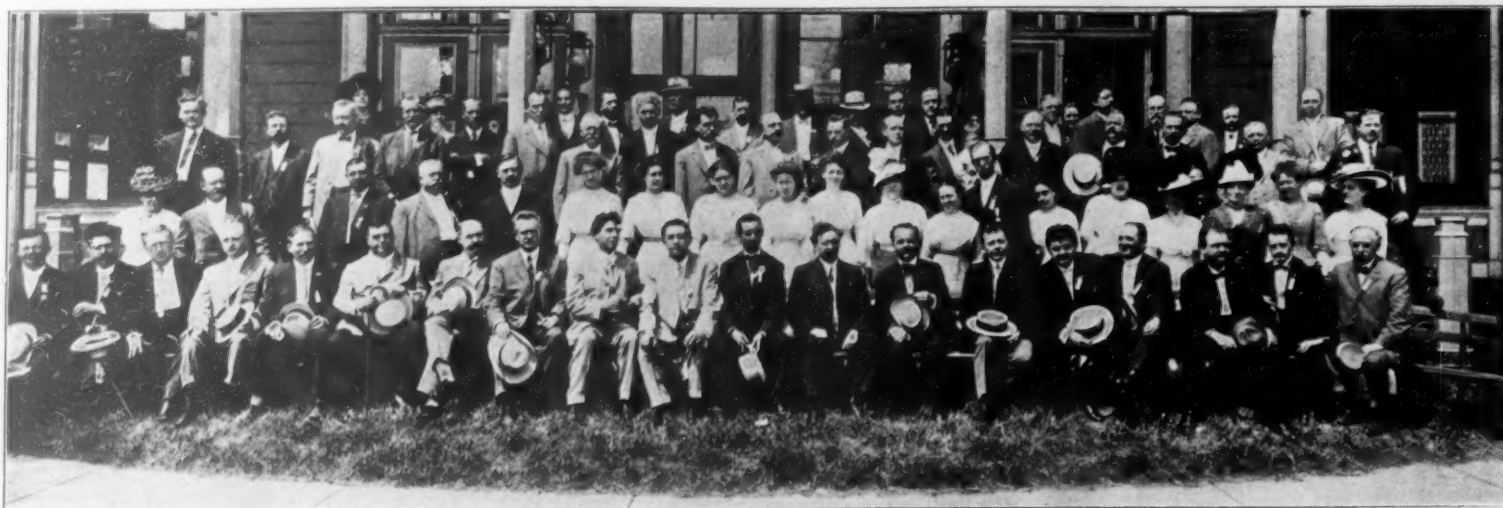
The following excerpts from the London papers will interest all Americans, musical and otherwise, for all will rejoice in their countrywoman's success:

CONCERT AND FLOWER SHOW COMBINED.

Madame Nordica's recital at Queen's Hall yesterday afternoon was almost a flower show as well as a concert. The platform was a mass of beautiful flowers and foliage, and at intervals during the afternoon large numbers of bouquets, wreaths and floral trophies were handed up to the singer by the attendants, and added to the general display. Madame Nordica was in wonderfully fine voice and delighted her audience with an interesting and well chosen program.—London Daily Chronicle, July 6, 1912.

REPETITION OF ENTHUSIASTIC DEMONSTRATIONS.

There was a repetition, at Madame Nordica's concert in Queen's Hall yesterday afternoon, of the popular scenes which marked her reappearance a few weeks ago. Her singing once again delighted a large audience, so much so that several songs had to be repeated. The charm of her work lay in the sureness with which the simplest



PHOTOGRAPH TAKEN AT BELMONT MANSIONS ON THE OCCASION OF THE ANNUAL BANQUET OF THE SOCIETY OF UNITED GERMAN CHORAL CONDUCTORS.

M. H. Hanson was elected the first non-active member.

Reading from left to right: Aug. Buchse, Philadelphia; Hans Primm, Brooklyn; Dr. F. Jaeger, Brooklyn; Karl Holer, Washington, D. C.; M. Dessauer, New Haven, Conn.; M. H. Hanson, New York; Otto Suess, Astoria; A. Claassen, Brooklyn; Carl Hein, New York; President Carl Figue, Brooklyn; Second Fest Dirigent Herman G. Kumm, Philadelphia; First Fest Dirigent Eugen Klee, Philadelphia; Philadelphia Dirigent Emil Ulrich, Philadelphia; Empfangs. Concert Preisrichter J. Fred. Wollé, Bethlehem, Pa.; Verbands Sekretär Henry G. Pfalz, New York; C. Elmer Yenser, Lehigh, Pa.; Hugo Steinbruch, Brooklyn; R. C. Huebner, Philadelphia, and George Benkert, Lancaster, Pa.

Second row from left to right: Kolleg Aug. Schmidt and Frau, Philadelphia; next party, Philadelphia reporter; H. Doering, New York; Carl Clemens, Philadelphia; women unknown; Kollege Geo. D. Hrage, Reading, Pa.

Third row: Reporter, F. Engel, Camden, N. J.; E. Kampermann, Brooklyn; C. Schwarze, Brooklyn; Singer Lubek; C. Kritzer, New York; H. Held, Philadelphia; John H. Keller, New Haven; Otto Wenzel, Philadelphia; G. Fesler, Philadelphia; G. Klubal, Philadelphia; Jul. G. Kumm, Philadelphia; L. Ockenlaender, Philadelphia; Max F. Ost, Atlantic City, N. J.; next man unknown; A. Kuenzlen, Syracuse; R. Vossley, New York, and P. Engelskirchen, New York.

Fourth row: Frau Dr. F. Jaeger; next a reporter; F. E. Hodapp, Mt. Vernon; Mr. Coley; — Wissner; next man unknown; Jul. Faget, New York; Rob. Kramer, New York; a reporter; Dr. Hexamer, Philadelphia; President Vereinigten Deutsche Gesellschaften Amerika's, Dr. Max Winter, New York; E. Lender, New York; W. Herbert, New York; Richard Wolf, Mt. Vernon, N. Y., and Pietro Marzen, New York.

A Ghostly Cornetist.

The open air concerts in the Central Park Mall have been interrupted recently by what the audience decided was a ghostly cornet player, whose mysterious instrument could be plainly heard whenever Arnold Volpe's band played an overture.

On Wednesday night, when the band was playing a Beethoven sonata, the cornet could be heard, as if it were in the clouds it seemed to the 6,000 listeners, trilling the favorite air of the late Jules Levy, the famous cornetist. "The Angel's Serenade." Suddenly it changed to "The Evening Star," from "Tannhäuser." On hearing the strange music Conductor Volpe stopped his band and waited while a number of policemen, assisted by some of the audience, tried to find out where the sound came from.

The paths were all searched, the slope leading to the Casino was explored, and the energetic policemen even looked under the seats, to see if the musical intruder was concealed there. The search proved fruitless, and the band began again. While popular airs were played the mysterious cornetist was not heard, but directly the overture "Leonore" started the performer came to the front again, and the sound of his instrument rose and fell in pathetic cadence, now from the east, now from the west.

The band was stopped again and another search was made. The policemen, with their nightsticks grasped firmly in their hands, said they would make it healthy for the delinquent when they caught him; but they didn't catch him.

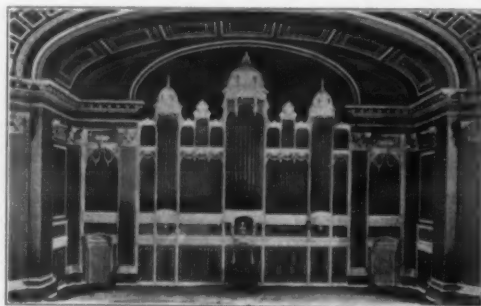
Old Ben Sennett, a tarry, weatherbeaten salt, who was for many years bo'sun in the clipper ships from New York to the Far East and the Antipodes and who has been a well known figure in Central Park with his grandchildren, said last night to a Times reporter that in his opinion it was not a ghost or a cornet player in the flesh, but an Australian laughing jackass, which might have escaped from a Zoo.

"Fifty years ago," said Ben, "when I've been at anchor in Sydney Harbor, I've seen the skipper go nearly crazy over one of those laughing jackasses, which can imitate any thing and which he imagined was one of the crew. He was pious in his way, and had service on deck in harbor on Thursday and Sunday, with a little harmonium played by the steward. So sure as we started that hymn, 'Oh, That Will Be Joyful When We Meet to Part No More,' one of those amusing birds would start up his imitation, and it appeared as if he was hidden in the foretop, but we could never find one. I think the laughing jackass is the ventriloquist of the bird tribe, and can throw his

notes in whatever direction he pleases and can imitate all sounds, from a flute to the buzzing of a crosscut saw."

Portland's New Organ.

A description of the new City Hall auditorium of Portland, Me., built on the site of the one destroyed by fire, gives the seating capacity as 2,500, with a capacious stage and an orchestra pit of sufficient size to accommodate



KOTZSCHMAR MEMORIAL ORGAN, CITY HALL AUDITORIUM, PORTLAND, ME.

This organ was presented by Cyrus Hermann Kotschmar Curtis as a memorial to Prof. Hermann Kotschmar. It is said to be the fourth largest organ in the world and cost \$60,000.

sixty musicians. But the main interest centers in the magnificent organ, which is to be dedicated August 22, the musical program being continued until August 24, with Will C. Macfarlane, R. Huntington Woodman and Charles Heinroth as organists.

Leps Symphony Programs.

The engagement this season of Wassili Leps and his orchestra at Willow Grove Park, Philadelphia, was characterized by an unusually interesting set of programs embracing many of the tonal masterpieces and several symphonies. For example, on July 27 he played: Overture, "Merry Wives of Windsor," Nicolai; fantasie, "Il Trovatore," Verdi; "Dance of the Hours," Ponchielli; overture, "Tannhäuser," Wagner; fantasie, "La Bohème," Puccini; "Ride of the Valkyries," Wagner; "Rhapsodie Hongroise," Liszt; overture, "1812," Tchaikowsky; overture, "Jubilee," Weber; "March Solenne," Tchaikowsky.

On July 28 he played: Choral and fugue, Bach; overture, "Ruy Blas," Mendelssohn; overture, "William Tell,"

Rossini; fantasie, "Faust," Gounod; "Caprice Espagnole," Rimsky-Korsakow; overture, "Phedre," Massenet; overture, "Sakuntala," Goldmark; meditation, "Thais," Massenet; march, "Slav," Tchaikowsky.

July 29, in the afternoon and at the evening concert, "Symphony Night," the program was as follows: Afternoon program—Overture, "Masanijello," Auber; "Invitation to the Dance," Weber; barcarolle, Tchaikowsky; polonaise, op. 40 ("Military"), Chopin; "A Dream Picture," on themes from the "Flying Dutchman," Muller-Berghaus; Overture, "If I Were King," Adam; rhapsody, "España," Chabrier; "Scotch March," Debussy; first movement from "Moonlight Sonata" and "Turkish March," Beethoven. Evening program—"From the New World," Dvorák; "Capriccio Italien," Tchaikowsky; "Phaeton" and "Le Rouet d'Omphale," Saint-Saëns; "Song of the Rhine Daughters," Wagner; overture, "Freischütz," Weber.

From the foregoing it may easily be observed that Mr. Leps is not only a fine program builder but understands the class of composition best suited for performance. Once a week he afforded his audiences the pleasure of hearing a complete symphony, in the interpretation and rendition of which he is a recognized master. Another point in favor of Mr. Leps as a conductor, especially during such a season as that at Willow Grove Park, is his close attention to encores. He does not play anything that happens to be handy, but has a number of pieces ready in case of demand. As an instance of this it may be said that he performed the Le Massena transcription for strings of Wagner's "Albumblatt" at one concert and won such success with it that he asked for permission to retain the music for another week so as to use it for encores. Mr. Leps, having concluded this engagement, is now resting and preparing for the fall duties.

Max Jacobs at Ocean Grove.

Max Jacobs was the popular violin soloist at the tenth Ocean Grove (N. J.) concert, making a hit with Spalding's andantino (with organ accompaniment), and Nachez's "Gypsy Airs." A rousing encore brought a dainty berceuse to hearing, and his whole appearance registered another success.

Sembrich Accident Slight.

Herr Stengel, husband of Madame Sembrich, cables that the reported accident (a broken wrist) to the great singer is very slight and she will sail for America September 18.

Xaver SCHARWENKA

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BALDWIN PIANO USED

R O M E

Rome, Italy, July 31, 1912.

The lyric season at the Adriano is drawing to a close. Yesterday (Sunday) two performances were given, "Cavalleria" and "Pagliacci" at 5.30 p. m., and "Carmen" at nine. It was hard work for orchestra, chorus and conductor. This "Carmen" was of especial interest as a young American soprano, Laya Neachab, made her third appearance as Micaela scoring a deserved success for her good singing, her sympathetic voice, of which the high notes are especially beautiful and easy. Her charming manner added to the agreeable impression. Miss Neachab was coached by the excellent vocal teacher, Madame



LAYA NEACHAB.

Stame, who, notwithstanding her foreign name, is a pure Roman, born in the Roman province of Rieti, birthplace of the celebrated Battistini, who is her great friend and protector. She has several successful pupils on the stage. Miss Neachab probably will sing in "Butterfly" here at the Apollo. Madame Passeri as Carmen had some very excellent moments and introduced some innovations in the interpretation. She is so well known an artist that praise is superfluous. The tenor, Rosati, made a picturesque Don José, and sang and acted his part with much sentiment, especially in the last act. All the others were good. Maestro Sebastiani conducted admirably and was applauded warmly. The other operas given during the long season were "Fedora," "Norma," "Pagliacci" and "Cavalleria."

Battistini, the celebrated baritone, now is resting at his villa at Rieti.

According to hearsay all the Italian composers are busy on new operas. Mascagni, besides his "Parisina," of which

so much has been written, is composing "La Rosa di cipro," libretto, also by d'Anunzio. Franchetti, who has gone over to Sonzogno, will soon give the world his "Mac-boulé," of which the title will be changed. He will also soon finish an oratorio on a Biblical subject.

Don Lorenzo Perosi is in a very precarious state of health. He had signed a contract for Buenos Aires for 50,000 francs but was compelled to cancel it.

Ildebrando Pizzetti, or Ildebrando di Parma, as d'Annunzio baptized him, will give his "Phédre" (libretto by d'Annunzio) soon, and most probably at the Costanzi of Rome.

Alberto Gasco, critic of the Tribune and fine musician, will present his one act opera entitled "The Legend of the Seven Towers," which is already announced in the repertory of the Costanzi next season.

The repertory for this winter at the Costanzi Theater will be: "Walküre," "Linda di Chamounix" (for Battistini), "Aida," "Gioconda," "Favorita," "Isabeau" (new for Rome), "Tosca," "Rigoletto," "Salome," "Boris Goudonow" (new for Rome), "The Legend of the Seven Towers" (new), and "The Girl of the Golden West," besides a revival probably of a work by Cimarosa.

The San Carlo, of Naples, will also open its season with a Wagner opera, "Rheingold," never given here before. "Iris" is to follow, then "La Wally," "Isabeau," "Girl of the Golden West," "Othello," "Conchita," "Trovatore," "The Jewels of the Madonna," "Susanna's Secret," probably Massenet's "Manon," and "Damnazione di Faust," by Berlioz.

A new operetta is announced written by three critics—two for the libretto and the other one for the music.

The Pergola Theater, the aristocratic theater of Florence, is to undergo many repairs and modern changes. It is to be hoped that the acoustic qualities also will be bettered.

At La Scala the program is to be made up of "Don Carlos," "La Habanera" by Laparra, "Lohengrin," "Salome," "La Fanciulla del West," "L'Amore dei tre Re" by Montemezzi, "Carmen," "Donne Curiose" by Wolf-Ferrari, and most probably Weber's "Oberon."

Tita Ruffo will probably sing at the Verdi of Florence this fall in several performances of "Hamlet."

During August all the theaters except the out of door houses will be closed.

At the Virgil Piano Conservatory.

An interesting impromptu recital was played by Emma Lipp, one of the talented young pupils of the Virgil Piano Conservatory, New York, last Tuesday forenoon, for the benefit of a number of piano teachers from the South and West studying with Mrs. A. M. Virgil. All were delighted with the musical treat afforded by the young player, who gave in a most delightful manner the following program from memory:

Fourth Mazurka Godard
Love's Greeting Elgar
Shadow Dance MacDowell
Light and Silvery Cloudlets Hover MacDowell
Soothing Song Wagner-Liszt
Nocturne Leschetizky
Polonaise in G sharp minor Chopin

By request Miss Lipp added the humoresque in G and the tarantelle in A minor by Mrs. A. M. Virgil.

Leopold Auer and His Pupil, Ilse Veda Duttlinger.

Ilse Veda Duttlinger, the noted young violinist, has spent delightful summer months in severe work as well as pleasant recreation in Loschwitz, being with her teacher, Professor Auer. It is fascinating to work under the supervision



LEOPOLD AUER AND ILSE VEDA DUTTLINGER.

of this great master and many of Professor Auer's former pupils gather around him during vacation times. Miss Duttlinger's work in Russia is already beginning, having departed for that country on August 10, and she will be engaged there until October 20. Her first recital in London is scheduled for October 25. A number of other engagements will keep her busy in Europe until November 8, after which she will be ready for her American engagements.

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Wm. A. Becker in Dresden.

After nearly two years' absence, William A. Becker's appearance in the concert hall in Dresden was doubly welcome to those who know and understand his rare genius. Professor Starcke, one of the most able and consistent critics of Dresden, Professor Scholts, the famous pupil of Von Bulow, also H. M. Field, another pupil of Von Bulow and of Reinecke, united in crediting him with a thoroughly correct and masterly interpretation of the Beethoven sonata, op. 27, No. 2. Among Becker's audience that night were pianists and musicians of ripe experience and mature age, many of whom spoke of his performance in terms of unqualified praise, comparing his Beethoven with that of Lamond to the former's advantage, and remarking his intimate "rapport" with the "aristocratic" Chopin and his works, especially in his matchless performance of the famous B minor scherzo. The Dresden press was united in praise of his work, as the following excerpts testify:

The full hall gave proof of the fact that the return of this artist was looked forward to with much sympathy. He is not one of the piano giants who mean to bluff his audience with a tre-



WILLIAM A. BECKER.

mendous flourish as a finely gifted musician. As we recorded of Becker at his previous concert here in February, he is a piano poet full of sentiment, which enables him to reproduce the vivid and charming tone paintings of the great Polish master, Chopin, bewitchingly, with entrancing beauty of tone and tenderness in expression.—Dresdner Neueste Nachrichten.

His tone is rich and powerful and yet delightfully soft and velvety, revealing musical warmth and poetry in expression. Mr. Becker sings beautifully on the instrument, and makes the true poetic spirit of his reproductions contagious. The two scherzos by Chopin and the G minor rhapsodie by Brahms were finely played, also the "Erlkönig" and tarantelle "Venezia e Napoli" by Liszt. The most delightfully played "Vogel als Prophet" had to be repeated.—Dresdner Deutsche Wacht.

Technic, power and imagination are qualities which the artist has in common with other great virtuosos. What, however, places him above them is his individuality, by means of which he reproduces compositions in a way that make them stand out in a light as seen (and conceived) by him personally. His reproductions are, so to speak, "created anew," fresh and unconventional as to style and form. Mr. Becker is a subjective talent of great magnetism. He takes his hearers along and holds them spellbound for hours, for he is a poet and as such specially adapted to interpret Chopin and Schumann.—Dresden English and American Register.

Mr. Becker is a splendidly equipped pianist. He has not only a fine technique, but also intellectuality and good musical expression. In the Beethoven sonata the presto agitato was especially well played. The quality of the piano passages in the first subject was well observed, thus enabling the pianist to bring out the sforzando chords to great advantage. The best performed piece in the Chopin group was the bewitching B minor scherzo. Mr. Becker was in rapport with its tornadic fury, and the B major part with its melody of entrancing tenderness was exquisitely sung. The Schubert B flat "Impromptu" was played most expressively, the last variation especially given with much delicacy and taste. The Liszt tarantella was played with fine tone coloring and bravura. After a comprehensive performance of Schumann's "Carnival" Mr. Becker was enthusiastically applauded and played several encores.—Dresden Daily Record.

William A. Becker is an exquisite pianist of whom America may be justly proud. The musician is in first line a musical poet, who believes in his art, who feels what he plays and who convinces us of the truth and the depth of his sentiment. His tone is full, round and expressive, his technic quite up to date. The Chopin and the Schumann selections revealed poetry, fantasy and strong subjective interpretative powers; they shook and took our hearts. As for Mr. Becker's conception of Handel and Beethoven the opinions

may differ, anyhow the American pianist must be stamped a personality of both individuality and a pronounced musical physiognomy who will be sure of a hearty welcome in Dresden whenever he returns. Mr. Becker's own compositions reveal considerable creative powers; what we heard on the occasion was a barcarolle and some delightful "Stimmungsbilder." Next time Mr. Becker comes he should bring his piano concerto, of which much is expected.

The Schumann "Carnival" was the piece de resistance of the evening, a performance in which every note compelled the most lively attention, and in which the technical perfection and such masterly portraiture and deep understanding of the scenes and personages as appear therein, united to render it from certain standpoints incomparable.—Dresden Continental Times.

FORT WORTH MUSIC.

FORT WORTH, TEX., August 15, 1912.

The heat of a Texas summer usually means suspension of activity in musical circles, but this year seems to be a genuine exception. Several of the larger studios have been open all during the summer with excellent results, the clubs are busily planning their activities for the fall and rehearsals already are under way for an oratorio to be given in September. This enthusiasm is indeed commendable and augurs well for increasing activity along musical lines during the coming season.

Andrew Hemphill, tenor, one of Fort Worth's most prominent teachers, has just closed a most successful summer school. Accompanied by Mrs. Hemphill and a party of eight students he left Thursday, July 8, for Paris, France, where he will spend a year with Oscar Seagle and Jean de Reszke in repertory work, returning later to open a conservatory of music in this city. The students who accompanied Mr. Hemphill were: J. Marvin Edwards, of Fort Worth; Louise and Emma Wadsworth, of Dallas; Allie and Mary Bolton, of Jacksonville; Iva Mae White and Nettie Tillet, of Abilene.

Guy R. Pitner, pianist, is spending the summer in Chicago, where he is doing advanced work under Emil Liebling. He will return in the early fall to take charge of his large class and also his position of organist at the First Methodist Church, this place having been filled during the summer by Mrs. C. G. Elliott.

Edna Lewis, a Fort Worth pianist, who has been in Germany for the past year, is expected home in the fall. Miss Lewis has been studying with Schnabel during her absence. She returns home for a short visit only.

Lucy Ault, the talented violinist of Texas Christian University, has spent the vacation in Germany. She was accompanied by her sister Alma. They will return for the fall opening of the university.

The Harmony Club will begin its regular meetings the first Wednesday in September. Though many of the members are still out of town the work will be started and a goodly number is expected for the first meeting. The choral department will begin work on "The Lady of Shalott," by Bendall, under the direction of Dr. James F. Roach. This club will handle the concert course again this year. Three artists' concerts will be given during the year as formerly and though the artists have not yet been fully decided upon the committee is at work and soon will be ready with the announcement.

The studio of S. S. Losh has been open during the summer and a splendid class of piano and voice pupils has been at work. Mr. Losh will leave for a short vacation before the fall term.

Josef Rosenfeld, violinist, is spending the summer in Colorado. At a recent "Texas Day" celebration Mr. Rosenfeld appeared on the program.

Marion Douglas, the talented pianist of the Harmony Club, will leave soon for Leipzig, where she will spend some time in study. The good wishes of her many friends and club associates go with her.

W. J. Marsh, organist of the First Presbyterian Church, has been in London for the past few months.

James F. Roach, who recently came to Fort Worth from Des Moines, locating here only this spring, has had quite a busy summer. His studio has been open constantly and besides teaching a large class of vocal pupils he has been most energetic in choir work and is at present laying the foundation for a large choral society. He is conducting rehearsals for Gaul's oratorio, "Ruth," which will be given the latter part of September with the assistance of the Fort Worth Symphony Orchestra. About fifty are in regular attendance at chorus rehearsals, and with the return of many musical folk from vacation trips the number should be increased to 100. Mr. Roach's plans are to make this organization a permanent one, which will co-operate with the Fort Worth Orchestra for the putting on of several big things during the winter. The body will be known as the Fort Worth Choral Society and there is every reason why such an amalgamation of musical inter-

ests should be successful. Mr. Roach is proving himself a capable man, who is full of public spirit and a desire to do things, and the musical people should meet him half way and lend their assistance, all working together for a bigger musical Fort Worth. Mr. Roach as an accompanist is a splendid assistant in the work. L. M. L.

Portland Singer Departs.

Kathleen Lawler Belcher, the well known and popular coloratura soprano of Portland, Ore., sailed for Europe last week, after visiting New York en passant. She sang at a private musicale in this city and earned high praise for the sweetness of her voice and the skill with which she employs it. The artist will make an extended stay abroad, appearing in opera in Belgium, France and Italy.

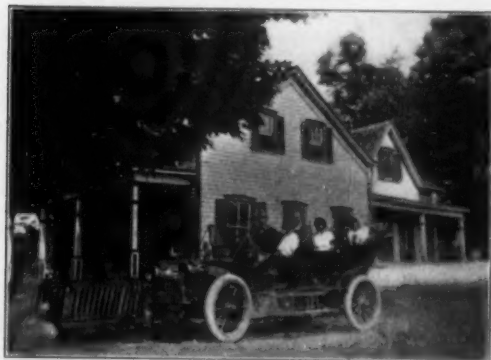
A Successful Carbone Pupil.

The subjoined letter sent to Signor Carbone, who is now resting with his family at the Carbone country home in Carmel, N. Y., not alone bespeaks the unqualified success of the young tenor Jimenez, but reveals a gratitude richly merited by his eminent master. The communication follows:

Agostino Carbone,

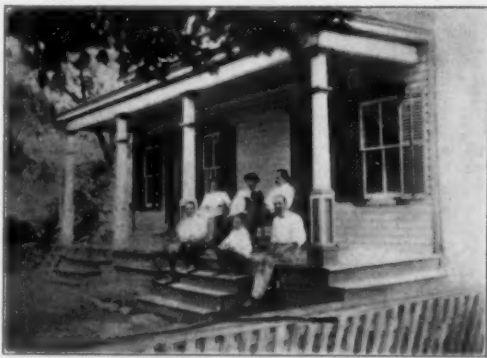
601 Carnegie Hall, New York:

MY DEAR MAESTRO: April 28th last, I made my debut at the New Theater Xicontecalt as the Duke in "Rigoletto," following which



A. CARBONE AND FAMILY MOTORING AT THEIR FARM IN CARMEL, N. Y.

I sang the leading tenor roles in "Boheme," "Cavalleria Rusticana" and "Traviata," with great success. Later our grand opera company gave performances in the opera houses of Orizaba, Cardova, Vera Cruz, Jalapa and Puebla, and the press everywhere commented most favorably on my method of vocal production, saying my singing was perfect, and that my high tones, in particular, proved that



A. CARBONE AND FAMILY ON THE PORCH OF THEIR COUNTRY HOME IN CARMEL, N. Y.

my voice was under absolute control. As I have previously stated to you, and you only, is due my artistic success, which is purely the result of your wonderful training.

Your very grateful pupil,

(Signed) ADOLFO JIMENEZ,
12 Rodriguez Puebla No. 16, Mexico, D. F.

"Music in the Pines."

WALPOLE, N. H., August 16, 1912.

A concert was given on Thursday afternoon, August 15, by Edwin O. Swain, baritone, of New York; Bessie Bell Collier, violinist, and Grace Collier, pianist, both of Boston, at "Music in the Pines," on the farm of Franklin W. Hooper, at Walpole, N. H., with the following brilliant program.

First movement from sonata, op. 45, for violin and piano.....Grieg
The Muses Collier.
Where'er You WalkHandel
Where Blooms the RoseClayton Johns
Bedouin Love SongChadwick
Mr. Swain.
Nur wer die Sehnsucht kennt.....Tchaikowsky-Elman
MinuetMozart
Hungarian DanceBrahms
Miss Collier.
I Cannot Help Loving Thee.....Clayton Johns
RequiemSidney Homer
A Banjo SongSidney Homer
InvictusBruno Huhn
Mr. Swain.

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Mme. LILLIAN NORDICA
Assisted by
WILLIAM MORSE SUMMEL, Violoncello
ROMAYNE SIMMONS, Pianist

Mme. FRANCES ALDA
PRIMA DONNA SOPRANO
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BARITONE
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HARRY M. GILBERT, Pianist

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Chicago

Andante Saint-Saëns
Bohemian DanceRandelger
Miss Collier.

Encores were given by Miss Collier and Mr. Swain. Among those who were present from out of town were the Rev. Dr. and Mrs. Philip Moxom, of Springfield, Mass.; Gen. and Mrs. George Leighton, of Dublin, N. H.; Gen. and Mrs. Theodore A. Bingham, of New York City; Mr. and Mrs. Daniel Catlin, Mr. and Mrs. D. K. Catlin, also Mr. and Mrs. Hudson E. Bridge, of St. Louis; Dr. and Mrs. Herbert K. Faulkner; Mr. and Mrs. Wallace Mason, of Keene; Henry K. Willard, of Washington, and Mrs. Charles P. Howland, of New York.

Florence Mulford in Vermont.

Grassmount, the summer home of Florence Mulford, at Burlington, Vt., is also the haven for musicians and the center of musical activity in that section.

Madame Mulford has had charge of a summer class at the University of Vermont this summer and in order to



FLORENCE MULFORD AND A GROUP OF HER PUPILS AT GRASSMOUNT, BURLINGTON, VT.

stimulate interest in music, Grassmount is frequently employed as a concert hall, where members of the faculty and students are heard in concerts as well as in informal musicales.

The two large parlors are adequately fitted to accommodate a large audience and it is hardly necessary to state that large audiences are the rule, because Madame Mulford is one of the most popular persons in the American music field. Of especially large proportions is the assemblage on the evenings that Madame Mulford sings herself. Only recently a delightful recital was given by Madame Mulford, assisted by Lydia Koehler, a talented soprano of Newark, N. J., and a pupil of Madame Mulford.

Last week Grassmount was a scene of another musicale given for the members of the faculty and invited guests by the directors of the music department of the University of Vermont.

Summer school pupils of Madame Mulford, Mrs. M. B. Burritt and Alfred Larson, appeared upon the program which in detail was as follows:

EtudeSchytte
Mary Tanner.
Rose in BloomFoster
RequiemHomer
Amy Cunningham.
Impromptu, op. 42Schubert
Mary Peck.
Lullaby from JocelynGodard
Lillian Seitz.
Trio for piano, violin and violaMozart
Hazel Morgan, Mr. Larsen and Mr. Cabana.
Ave MariaSchubert
Margaret Rogge.
Noveletto, op. 99Schumann
Prelude, op. 8 No. 23Chopin
EffortansMacDowell
Mary Tanner.

Slave SongDel Riego
Just Awearin' for YouBona
Grace Bruen.
Barcarolle, A minorRubinstein
Aragonaire, from Le CidMassenet
Mary Peck.

How They Love Uncle "Billy."

When William H. Cloudman went West on his vacation some weeks ago he received the warmest kind of a welcome from his three nieces. Mr. Cloudman, who is an assistant to M. H. Hanson, the manager, formerly lived in Elgin, Ill., and it was there that the charming group of young girls helped him forget all about music and the troubles of a musical manager. Since Mr. Cloudman's connection with the Concert Direction M. H. Hanson he has done much traveling for the firm and he accompanied Busoni on the last tour the great pianist made in this



WILLIAM H. CLOUDMAN AND HIS NIECES.

country. The young assistant manager has made many friends in all parts of the country and has become very popular.

Mr. Cloudman divided his vacation between Elgin, Chicago and Highland Park, spending part of the time with his mother, to whom he is devoted.

Musical Anecdotes.

Bach had more sense of humor than one might suppose from his compositions or the general story of his life. Zelter, in a letter to Goethe, related an anecdote which shows the great composer as a master of repartee. One day a friend asked him: "Have you read Marburg's criticism of your new fugue? He handled it rather severely." "No," answered Bach, "had he shown me his criticism first, I might have known what to do; but if his own fugues please him, how can mine do so?"

Probably the funniest opinion ever expressed on Wagner's "Ring of the Nibelungen" was that of the Chinese Ambassador in Berlin. He had been persuaded to go to Bayreuth, in 1876, as Malwida von Meysenbug relates, in the expectation of seeing and hearing something very remarkable. When asked on his return how he had liked it, he replied with a look of pity: "It was quite pretty, but the music surely is for women and children rather than for men."—New York Evening Post.

CHICAGO

CHICAGO, ILL., August 16, 1912.

A program of songs by William Lester will be given at the MacBurney studios, Fine Arts Building, Thursday evening, August 29, at 8 o'clock, by Grace Brune Marcussen and Margaret Ann Smith, sopranos; Hazel Huntley, contralto; Thomas M. MacBurney, baritone, and William Lester, accompanist. The program in detail follows:

Songs for soprano—

Umbra Brian Hooker
Song of Proserpine Shelley
To Phyllis Sedley
Three Love Lyrics S. Marion Becker
Show Me No Pictures of My Dear One's Face.
Lightest Love All Laughter Seems.
A June Song.

Songs for contralto—

With Roses Musky-breathed Tennyson
Flown Away Heyse
After Death Christina Rossetti
I Wait for You S. Marion Becker
O Lays of Mine, Wind-blown Leuthold
Indian Maid's Lament Barry

Songs for soprano—

A cycle of songs to poems Robert Herrick
To Carnations.
To Electra.
To Dianeme.
Upon Roses.
To Anthea.

Songs for soprano—

To Music Shelley
As a Perfume Doth Exhale Symons
Three Shakespearean songs—
Take, O Take Those Lips Away.
Under the Greenwood Tree.
Where the Bee Sucks.

Songs for baritone—

Five songs from the German—
Deep Darkness, Like an Inky Veil Geibel
Deepest Stillness on the Water Goethe
What Write the Waves Gottschall
A Lost Song Rollett
Most Have I Loved from Lofly Towers Fischer
The Night Winds Stevenson
Fate, I Have Asked Few Things of Thee Landor

Theodore S. Bergey mailed the Chicago office a postal card from Montbazon, France, and wrote thereon: "Having a glorious summer, but will be glad to get back to America again in the fall. Have met many friends and musicians."

Gertrude O'Hanlon, the gifted manager, was in Chicago during the week and informed this office that she was busily engaged in booking her artists. Miss O'Hanlon is featuring this season Luella Chilson-Ohrman who, so we were informed, is under her exclusive management. Miss O'Hanlon intended to open her bureau in Milwaukee, but

it might be that this season will see her in Chicago. Her address for the present is Cable Building, Wabash avenue, Chicago. It is to be hoped that Miss O'Hanlon will remain here, as good managers are scarce in this part of the country. Of late Chicago has been infested with "managerial promoters" whose schemes hurt managers of good standing, among whom Miss O'Hanlon is highly respected and admired.

Among the soloists engaged to appear in Minneapolis with the Minneapolis Symphony Orchestra, under Emil Oberhoffer, are two popular Chicago singers, Luella Chilson-Ohrman, soprano, and Kirk Towns, baritone.

The Minneapolis Orchestra will again invade the East this coming season and besides appearing in each and every city visited last year the famous orchestra will also play in Boston. Is this orchestra contemplating an invasion of the Old World?

Celene Loveland, who has been enjoying her vacation in the North, sends her greetings to this office and said: "I have been so busy that I have had not any opportunity to communicate with you. I have had a pupil who is coming to Chicago in a couple of weeks and I hope that you can hear him play. He had gotten to the point where he thought he never could accomplish certain things musical and was just on the point of giving up music, although he had earned his living by it since he was fourteen. He could not relax properly and consequently octaves were hard for him. Within a week he had learned what genuine relaxation is and is now learning how to apply it and play clean cut octaves without tiring. A certain composition I gave him he had never liked and could not see anything good in it, he said before he commenced to study it with me, and now he thinks it is beautiful.

"We would be glad to send some of our cold weather to Chicago if you are in need of it there, for we have certainly had our share of it. It is really not pleasant to stay here under such weather conditions, so I am thinking of returning to Chicago in the near future."

Hazel Mudge, soprano, and pupil of Herman Devries, will be one of the soloists at the next recital given under the auspices of the University of Chicago in Mandel Hall, Tuesday evening, August 20.

Clarence Eidam, the well known pianist, is now in Berlin, where he is spending a very pleasant and profitable summer studying with Josef Lhevinne. Mr. Eidam will be back in Chicago the second week in September.

Mabel Sharp Herdlen, the brilliant soprano, has been engaged by the Apollo Club to sing the role of Marguerite in Berlioz's "The Damnation of Faust" at the Auditorium next April under the direction of Harrison M. Wild. The role of Mephisto has been given to Leon Rains, the famous American basso. Paul Althouse, the distinguished American tenor, will sing the title role, and Herbert Miller, another of the popular singers in Chicago, will appear as Brander.

Hanna Butler, soprano and vocal instructor, has returned from the Thousand Islands and Canadian trip which she undertook previous to the opening of her own studios in the Fine Arts Building, where she will be located from the 1st of September.

The department of public school music of the American Conservatory, under the direction of O. E. Robinson, has just closed the most prosperous year in the history of the

department. There were eighty pupils in attendance in this department alone, eighteen of whom were graduated in June. Most of these graduates already have secured excellent positions in various States, ranging from Ohio to California, and as far south as Alabama. It is expected that the attendance in the department of public school music will be larger than ever during the coming year.

Ralph Erroll, tenor, who created one of the tenor roles in "The Spring Maid" last season, is appearing now at the Colonial Theater in "The Merry Widow Remarried." Mr. Erroll has a repertory of twenty grand operas in French, English and Italian and he studied with Herman Devries.

Manager Oscar Condon, of the St. Louis Symphony Orchestra, visited this office last week and informed us that his latest song, which is set to a poem by Charles Wagner, the well known manager, and which has been dedicated to Madame Schumann-Heink, will come out next week. Madame Schumann-Heink will present the song first in St. Louis. Mr. Condon's latest musical opera, "Private Sammy," made a hit in St. Louis and will be produced next season under the management of a well established bureau.

Manager Wendall Heighton, the astute head of the Minneapolis Orchestra, was in town last week and looked the picture of health.

Tschaikowsky was the composer whose works were presented at the MacBurney studios, Tuesday evening, August 13, in a program of songs given by Hazel Huntley, contralto, with William Lester as accompanist. After two papers, "The Self Revealed Tschaikowsky," by Miss Huntley, and "The Achievements of a Pessimist," by Mr. Lester, twelve of the songs and the "Farewell Ye Hills," from Jeanne d'Arc, were sung by Miss Huntley with a fine sense of musical values, vocal finish and interpretative power. The accompaniments of Mr. Lester added greatly to the effectiveness of the evening.

Amalie Birnbaum, violinist, has signed a contract with the Chicago Musical College. Miss Birnbaum will come to America from Berlin early next month and at the opening of the fall term she will enter Dr. Florence Ziegfeld's school as one of the advanced violin teachers. Miss Birnbaum began her violin training when only four years old under the tutelage of her father. Later she studied under Johann Kruse and Carl Markees. Following this she became a pupil of Joachim.

The artists engaged to appear at the Friday evening concerts during the season 1912-13 with the Minneapolis Orchestra are as follows: October 25, Marie Rappold; November 8, Cornelius van Vliet, cellist; November 22, Efrem Zimbalist; December 6, Margaret Keyes; December 20, Xaver Scharwenka; January 3, Richard Czerwonky; January 17, to be announced later; January 31, Mischa Elman; February 7, Leon Rains; February 28, Max Pauer; March 14, Carrie Bridewell; March 28, Tina Lerner. The artists secured for the Sunday concerts are: October 27, Luella Chilson-Ohrman; November 3, Harry Johnson, a talented pianist and pupil of Busoni; November 10, Kirk Towns; November 17, Mildred Potter; November 24, Mrs. Truman Aldrich, Jr., pianist; December 1, Elsie Baker; December 8, Karl Scheurer.

The summer concert of the University of Chicago, given Tuesday evening, August 13, at Mandel Hall, was probably the best given so far this summer under the same auspices, this due to the appearance on the program of two of Chicago's most prominent musicians, Anton Foerster, pianist, and Kirk Towns, baritone. Mr. Foerster, who is a conspicuous figure in the musical life of this city, has, on many previous occasions, demonstrated his rare pianistic ability as an excellent performer of the classics, as well as a modern interpreter of the more recent piano compositions. Last Tuesday the popular artist

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gave a new and brilliant exhibition of his facile technic and each one of his selections was played with great musical intelligence and understanding. The public was not slow in showing its pleasure as the efforts of the pianist were received with loud and well deserved plaudits. Kirk Towns shared with his colleague the honors of the evening.

Mr. Towns, one of the most successful vocal teachers in Chicago, has himself been well taught and he certainly knows how to sing, an art unknown to many voice special-

ists, and Mr. Towns, beside being the possessor of a pleasurable baritone voice, which he uses well, is a deep student, his readings warranting this statement, and he, too, greatly pleased his auditors. Concerts of this kind are a benefit to the musical education of the many students who attend these university programs, and the management can well be congratulated for having presented at least two such artists to their patrons. The program in its entirety was published in these columns last week.

RENE DEVRIES.

How a Japanese Sho Came to America.

In the heart of the most mountainous region of Nippon on a declivity of the Holy Mountain of Nikko surrounded by a dense forest and picturesque cascades is hidden one of the marvels of Japan, the Necropolis of Japanese emperors. Within the fairylike temples the magnificence and splendor cause awe and astonishment. The hymn chanting of the bonzes, the sacred dances of the white robed priestesses and the faint low intonations of the big bronze gong in the forest, together with the dull thuds of the prayer drum mingled with the sounds made by grasshoppers, falcons and monkeys, create a peculiar impression. The most marvelous of all the Nikko buildings is the Temple of Iyeyasu.

As one passes over the bronze threshold he is impressed with the absence of figures and idols in this sanctuary of Shintoism, but his attention is riveted by the multitude of beasts and reptiles in painting and sculpture. At the back of the temple is a series of compartments for the use of the deified spirits. Passing through great doors of lacquer one comes to the tomb of the great emperor hollowed out of the mountain.

On a certain occasion when the Crown Prince was visiting this temple of his illustrious ancestor a small party of Americans happened to be inspecting it. One of their number, William C. Carl, the well known New York organist, secured an invitation from the priest to remain for the ceremony. Having removed his shoes he entered, and, according to the custom, prostrated himself upon his face. The particular part of the ceremony that interested him most was the music emitted from the flute, clarinet and organ, the last named being from the sixteenth century and called a sho. This instrument is composed of seventeen bamboo pipes, resembling those in the modern organ, placed in a wind chest which in turn is set in a lacquer cup. It has a silver mouthpiece and the tones are produced by inhaling the air. It is extremely small, light and delicate.

After the lunch to which he had been invited, Mr. Carl asked the priest if he could purchase one of these rare and valuable instruments. He was told that there was about as much possibility of securing one of these sacred organs (which are used only in the temples and played only by the priests) as there was of carrying off the temple itself. Thinking no more about it Mr. Carl returned to the hotel. He was surprised later on by receiving a call from the priest stating that if he was prepared to pay the price one of the instruments might be forthcoming. Arrangements were completed and the bargain struck.

As the days went by and nothing more was heard of the matter, Mr. Carl supposed that all efforts to obtain one had proved ineffective. At last the party set off for the steamer which was to convey them home. As Mr. Carl was about to set foot on the gangplank a small Japanese whispered into his ear the magic word "Sho" and beckoned him aside. There was no time for explanation. Mr. Carl opened the package which the Jap handed him to assure himself that no deception was being practiced, paid for his treasure, and hastened aboard.

Robert Stuart Pigott Busy.

Because of his nearly 200 appearances as the Narrator in "Hiawatha" in various parts of the United States and Canada, R. S. Pigott has achieved a wide reputation. Last week he was in Boston, at the Union Club, en route to Baltimore, where he plays a return engagement until September 12. He will be located in New York during the coming season, making a specialty of reading and singing, and teaching both speaking and singing. Former appearances have kept him in the mind of New Yorkers, so he will find many friends here.

Laura E. Morrill in Connecticut.

Laura E. Morrill, the vocal teacher, of New York, who is summing at Darien, Conn., writes that she is enjoying both a pleasant and profitable summer, having with her many pupils. She writes: "Mrs. V. O. Strickler and Ruth Donaldson, of New York, have been here for short stays; also Margaret Lockwood." Miss Donaldson and Miss Lockwood are working with a view of making it a profession."

"Walküre," "Tristan," and "Meistersinger" were heard at the close of the Lübeck opera season last May together with "Carmen," "Rosenkavalier," "Tiefland."

Vida Llewellyn to Europe.

Wednesday afternoon, August 14, the Chicago representative of THE MUSICAL COURIER journeyed by rail to La Grange, Ill., to hear in recital Vida Llewellyn, the talented pianist.

Reaching the pretty suburb we were met at the station by an automobile, driven by Miss Llewellyn, and her sister, Clarine Llewellyn, who is to escort Miss Vida back to Berlin, where she will coach under Victor Heineze. The young lady, who is an all around athlete, drives her car with the same surety that characterized her



AN EXPERT DRIVER, MISS LLEWELLYN.

Waiting for THE MUSICAL COURIER representative after private recital at the home of her mother, Mrs. J. C. Llewellyn.

"drives" on the links where she won the Western golf championship several years ago.

"Don't ever mention those facts to the readers of THE MUSICAL COURIER," said Miss Llewellyn some time ago, "as some artists cannot understand how a pianist can play well after driving a car and playing golf," but as this present writer thinks just to the contrary he takes opportunity to mention these achievements.

Reaching Mrs. J. C. Llewellyn's beautiful home we were received most charmingly and had the pleasure of meeting Ruth Llewellyn, another sister and a future songstress. Having met the family we got acquainted with



VIDA LLEWELLYN.

Pianist, who won the Western golf championship in tournament.

Vida Llewellyn's playing and judging her work by the presentations of the adagio from the E minor concerto by Chopin and the Tchaikowsky B flat minor concerto, she has a bright future awaiting her in the musical world.

Miss Llewellyn's plans for the coming year are not quite as yet settled, yet during the entire season 1912-13 she will remain abroad appearing with leading orchestras in Germany and also in England, and giving recitals on the Continent.

Miss Llewellyn and her sister Clarine will sail from New York next Saturday on the Prinz Frederick Wilhelm. Bon voyage!

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MUSICAL NOTES FROM BOSTON.

Phone, 5554 B. B.,
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Boston, August 17, 1912.

A most remarkable and unusual demonstration of vocalization by Helen Keller, the deaf, dumb and blind girl, took place before the Otological Congress at the Harvard Medical School, August 16. This unprecedented performance was given added importance by the fact that every singing tone produced by Miss Keller, as well as her speeches, were recorded on a telegraphophone and can be reproduced hundreds of years from now just as delivered. Miss Keller was introduced by Prof. John L. Wright, of New York, her first teacher, as one who had shown almost unbelievable courage and persistence in breaking through her triple handicap. Her education, begun with Professor Wright, continued through Radcliffe College, where she graduated with honors and is now proceeding with the voice work which she had neither time nor strength for formerly. Miss Keller has been studying with Charles A. White, head of the vocal department of the New England Conservatory, for the past year, with the idea of applying vocal principles to the speaking voice. At the demonstration lesson given on this occasion Miss Keller's feats of vocalization were accounted most extraordinary, for one who can neither hear nor see.

Professor and Mrs. Franklin Hooper, of Brooklyn, N. Y., whose invitations for musicales and entertainments at their summer home in Walpole, N. H., are eagerly welcomed, planned a program of rare enjoyment for their "Music in the Pines," August 15, with Bessie Bell Collier, violinist; Grace Collier, pianist, and Edwin O. Swain, baritone, as soloists of the occasion. A detailed account appears elsewhere in this issue.

Mrs. Charles H. Bond, of Commonwealth avenue, was hostess August 16 at her North Shore residence, on Puri-

tan road, Swampscott, for a musicale at which the program was given by here protégée, Aline van Barentzen, the pianist, who recently arrived from abroad. Miss van Barentzen, who is not yet sixteen years of age, has already won distinction in Europe for her playing, having captured the grand prize at the Paris Conservatory. The program which served to introduce the young pianist to Mrs. Bond's guests included Beethoven, Chopin, Lavalée, and Liszt numbers, in addition to two of the young artist's own compositions, dedicated to the late Mr. Bond, her musical benefactor. In this number she had the assistance of Mr. Mohr, violinist of the Boston Symphony Orchestra.

Another delightful musicale planned for sweet charity is to take place at the summer residence of Mr. and Mrs. Augustus P. Loring at Pride's Crossing, August 29, with Myron Whitney, baritone; Virginia Stickney, cellist, and Edith Currie, pianist, as the participating artists.

BLANCHE FREEDMAN.

Bruno Huhn and His Pet.

Bruno Huhn, the composer, took his pet dog, "Mini," into the surf with him at Bellport, L. I., last week and



BRUNO HUHN AND HIS MALTESE TOY TERRIER, "MINI."

after an extra dip, their pictures were taken, as the accompanying illustration shows. Mr. Huhn's song cycle "The Divan" is to have many presentations during the coming season and there is an increased demand for his stirring song, "Invictus."

Mr. and Mrs. Huss with the St. Paul Symphony Orchestra.

Mr. and Mrs. Henry Holden Huss have been engaged for the November 24 concert of the St. Paul Symphony Orchestra, Walter Rothwell conductor. Mrs. Huss will sing a group of her husband's songs with orchestra and Mr. Huss will perform his well known piano concerto in B major, which he has played with the Boston Symphony, New York Philharmonic and other leading orchestras. This engagement comes in connection with their extensive Western and Southern concert tour, which begins about the middle of November.

Song Recital on the Olympic.

On August 11, during the westbound voyage of the big liner Olympic, a song recital was given in the first saloon to a number of the passengers by Dr. I. C. H. Beaumont, the surgeon of the ship. The program was interesting and unique, inasmuch as for one hour the doctor held his audience with songs of his own composition, the lyrics, too, of most of them being his own. Rich in melody and with accompaniments which had the charm of simplicity, the following songs demanded encores: "O Breathe Not His Name," "Reconciliation," "If the World Were Draped With Roses," "I Miss You So, Mavourneen," "Mary," "The Heart of a Man," "The Mysteries," "A Memory," "Lord, I Believe."

A majority of these ballads have already been favorably reviewed in these pages.

Among the music lovers of the passengers present were: Marc Klaw, Mr. Dennis and his bride (Lillah Ormonde who was), Mr. and Mrs. William Joyce, Doris Keane, Mrs. V. Webb, Mrs. Winn, Mrs. P. Macintyre, Mr. and Mrs. Ralph Booth, Mrs. Herbert Taylor, Mrs. George Allen, Mrs. H. Day, A. P. Richardson, Gertrude Manning.

Soloist at MacDowell Festival.

Helene Pierre, contralto, pupil of Joseph Baernstein-Regneas, will be soloist at the Sunday afternoon concert, August 25, given at Peterboro, N. H., during the course of the MacDowell festival.

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DON KEYNOTE I INTERVIEWS GEORGE V.

Don Keynote's interview with King George was the time of his life. Under ordinary conditions such a sentence as the above would be considered ambiguous, because the "his" might refer either to the King or to Don Keynote, which is correct. For the Don came away feeling that he had given the King some valuable information, and the King was highly flattered at the thought of getting a free notice in THE MUSICAL COURIER.

"By all means let Don Keynote come in," shouted the King over the banister to the sergeant at the front door of Buckingham Palace. "Don't you know any better than to treat a MUSICAL COURIER representative like an ordinary intruder? Don't you know that that gifted man will imagine an interview if we don't give him one? And who knows what he might concoct about us if we don't let him in to see things as they are and to hear the truth from ourselves?"

"Right you are, Your Majesty," replied the sergeant; "though I was for sendin' 'im down to the Tower, with the rack and thumb screws. And 'ow about be'eadin' on the block used for Anne Boleyn?"

"My word!" exclaimed George V, knocking the ashes off his cigarette, "you are an extremist! The very idea! I say no! Don Keynote must not be beheaded. Besides, we shall require all our spare blocks for the suffragettes before long. And Thomas Atkins, I must request you to look up the history of Anne Boleyn. Was she beheaded on a block?"

"Your Majesty," said Don Keynote with a profound bow, "I believe her head was struck off with a sword by a French executioner."

"There you are," said the King to the sergeant; "this is the man you tried to keep out of the palace."

"Well, how was h'I to know w'o 'e was? Didn't Your Majesty yourself tell me to keep the front steps clear of them as is alluz 'anging about the place?"

"I only meant J. P. Morgan and the King of Spain," replied King George. "Hereafter admit anybody from THE MUSICAL COURIER, irrespective of size or personal beauty."

"Right-ho," replied the sergeant, with a salute.

"Have a cigarette?" asked the King, offering a silver case to the Knight.

"Sir," replied the Knight, "I shall be pleased to keep a cigarette as a souvenir of this historical visit; but I do not smoke."

"Well, as for that matter, I can't really say that I enjoy a bally smoke."

"But the Queen thinks my tobacco keeps the insects off the geraniums. To me, however, the smell of stale smoke in the curtains is simply beastly. My word, how close the place smelt when we got back from India; and we were afraid to open the windows on account of the fog. I always save my coupons, too. I think its simply ripping to get those free premiums, don't you? Oh, yes, of course, you don't smoke. What a pity. May I offer you a drink? No? Well, presently we'll go out and have a cup of tea. I'd have some sent up from the kitchen, but the bally cook's gone on strike."

"Poor old England is in a bad way at present," replied the Don. "Everybody seems to be obsessed with the strike mania."

"I hope we don't have a musical strike. That would about jolly well finish me. My word! Fahncy a theater without a note of music! I say, what, eh?" continued the King, standing on his starboard foot while he struck a match on his port sole.

"Your Majesty's passion for music is well known," replied the Don, whose long experience in journalism had made him unable to distinguish truth from falsehood.

"Is it, really? I thought it a profound secret. But that's the nuisance of being a King—through no fault of

my own. I'm a sailor by profession, an admiral of the fleet, don't you know—and a jolly good fleet it is, my word!"

"Sir," replied the Knight, "your navy is magnificent. But what are you going to do with it?"

"Do with it? Why, command it—at reviews—sham battles, maritime exhibitions, and other events of importance. What do you suppose a fleet's for? Only to eat coal and rock on the bally waves!" exclaimed the King with animation.

"Well, of course, Germany, for instance"—

"Germany?" queried King George; "I seem to have heard the word before."

"It's the name of one of the countries of Europe," said the Knight authoritatively.

"Is it really? A small country, I suppose," said the King with a yawn.

"It's only a patch beside your Empire," replied the Don.



"LET ME SHOW YOU THE REAL THING."

"Naturally," replied King George.

"But, surely, as eminent a musician as Your Majesty is must know of that country which is foremost in music," said the Knight.

"Is Germany the place that supplies us with so many

Hungarian and Polish pianists and conductors?" asked the King.

"It is," said Don Keynote.

"I must have heard of it then. But what has Germany done as a producer of hornpipes? Can Germany, or any other country, send us better hornpipes than our own? The English hornpipes are second to none. Let me show you the real thing," continued the King, winding up a huge music box. "The Queen doesn't like me to do much dancing in the palace as the ceiling in the back parlor is very loose, but on a special occasion like this I think I may risk it."

Hereupon King George gave Don Keynote an exhibition of a sailor's hornpipe which he had learned in the navy as a youth.

"Excellent, excellent," exclaimed the enraptured Knight; "Your Majesty need never starve. What a tremendous salary the King of England could draw if he danced in vaudeville for Irish audiences exclusively."

"I shouldn't mind taking a turn at the music halls if it wasn't for the look of it. Society people will talk, don't you know, and it's beastly inconvenient and a bally nuisance. But what am I to do? I can't sit up on a throne all day, or go to a horse race all day, or lay a foundation stone of a hospital all day, can I?" asked the King petulantly.

"You must relax sometimes," replied the Don; "even I must unbend at times. I find that my giant intellect can get away from its met. physical ruminations and anthropological speculation only by a course of light and cheerful reading, such as Hannah Moore's 'Natural Piety,' or Baedeker's 'Guide to Egypt.' But, of course, you are differently situated and must find another source of relaxation. As the old proverb runs, 'Necessity is the mother of two in the bush.'"

"Exactly," exclaimed the King, turning a hand spring. "By jove, you understand the case. You should have been a King yourself, eh? what?"

"You flatter me," said the Knight with a profound bow; "but I am better as I am. What is the fame of a mere King compared with that of a revered author, eh?"

"Yes, yes; true enough," sighed the monarch. "But if you will kindly look over this collection of picture postal cards and select a few that show me bathing, in a hammock, on a donkey, or in my summer garden in the Highlands, you may publish any one or all of them in THE MUSICAL COURIER if you like."

"How good of you," said the Don.

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Publications and Reviews.

NOTICE TO PUBLISHERS.

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Particular attention given to works of American composers and their products.

Clayton F. Summy Company, Chicago.

"LULLABY." By Edward Faber Schneider.

This composer has not taken the cradle songs, wienlied, berceuses and lullabies of his great predecessors as models, at least in so far as the harmonies are concerned. For whereas Schubert, Chopin and Brahms, for instance, have kept almost entirely to one bass note and made the harmonies as simple as possible, Edward Faber Schneider, on the other hand, feeling, probably, that it was impossible to rival the simplicity of these great masters, has written an harmonic accompaniment of great richness and variety. Yet, notwithstanding that there are at least two harmonies in each measure, the placid melody and the moderate tempo make an agreeable lullaby, which, however impracticable it may be as a soother for children, will certainly fit into the program of a song recital and take its place as a well written and singable song.

G. Schirmer, New York.

"DESTINY," a three-part chorus for women's voices with piano accompaniment; and "DENNY'S DAUGHTER," a chorus for men's voices, unaccompanied. By Bruno Huhn.

The words of the first chorus are by Sir Edwin Arnold, and those of the second chorus by Moira O'Neil. Bruno Huhn has treated each poem, according to its nature, and we cannot tell whether the Irish or the Oriental poem receives the best treatment. Perhaps, after all, it is only a matter of taste. Of course, technically both of these choruses are beyond reproach. Bruno Huhn also understands the art of writing for voices, and how to combine those voices into a balanced chorus.

White-Smith Music Publishing Company, Boston.

THREE COMPOSITIONS FOR THE PIANO. By Emiliano Renaud.

One of these composition, so called, is a transcription of Schubert's "Ave Maria." But there are so many original passages in the course of the work that it is practically a new composition, and a brilliant one at that. "Vieux Menuet" is, simply, what its name says it is, "old minuet." It is full of that quiet dignity and stately grace which

made the minuet the most popular of all the dances at court and among the aristocracy. "Vieux Menuet" is not so difficult to play as "Ave Maria" is, or as the third number is, "Berceuse." This latter, in fact, demands a player of considerable power; for not only are there passages requiring fleetness of finger, but the chords are so widespread that only a capable hand can stand the strain. From a purely musical point of view there is much to comment in these skillfully written works.

Oliver Ditson Company, Boston.

COMPOSITION FOR ORGAN.

We have already reviewed some of the works published in this series. There are some new ones added to the list that deserve more than a passing notice. First of all comes the poetic and delightful prelude and fugue in B minor by J. S. Bach. We have long had a foible for this particularly tender and melodious fugue, which has all the expressive graces of a meditation, quite apart from whatever technical merits it may possess as a classical fugue. James H. Rogers has edited it discreetly. An early minuet in G by Beethoven is also on the list, as well as an "Arioso" by Leo Delibes. Anton Vodorinski's massive and stately prelude in C sharp minor cannot but prove effective on a modern organ. There is something bordering on melodrama rather than dignity, in places; but, taken on the whole, this prelude will delight the multitude and satisfy the organist who likes to show the power of his instrument.

We have at various times called the attention of our readers to the anthems, part songs, carols, masses, and other choral works published by the Ditson house. There is an admirable series of choral works to which we have not yet referred. We mean the Memorial Day Music. Under this heading there are hymns for funerals, odes for civic and private functions, and anthems for military services. Most of the compositions, however, are for funeral services, as the following titles show: "Let the Dead and the Beautiful Rest," "We Gather Here with Reverence," "Soldier, Rest, Thy Warfare O'er," "Cover Them Over with Beautiful Flowers." There are some thirty compositions on the list.

Cadman Songs Successful with Symphony Orchestra.

Charles Wakefield Cadman's latest song cycle, "Three Songs to Odysseus," was written last season for Madame Nordica, and had a splendid rendition last week in Denver when Lucille Roessing-Griffey, the popular soprano of that city, sang them with the Denver Symphony Orchestra, Raffello Cavallo, director. Mrs. Griffey introduced these songs last fall at the American Music Society of Denver, but only with piano. They were written originally for orchestra and it was of much interest to hear them finally in this form. The singer won a brilliant success, rendering the cycle with remarkable interpretative power and beauty of tone. Press and public were extremely laudatory at the close of the event, which was voted a distinct success for both singer and composer. For encore Mrs. Griffey sang a song by Lidgeley arranged for orchestra by Lola Carrier Worrell, the Denver composer.

Musical at Avon-by-the-Sea.

Louis Hintzi, violinist and song composer, gave a musicale, August 10, at Stratford Inn, at Avon-by-the-Sea, N. J. Leonard Joseph, pianist; Mrs. E. Goodman, soprano, and Charles Griffith, violinist, assisted. The feature of the evening was a berceuse for two violins, written by Mr. Hintzi and played by him and Mr. Griffith. An aria from "Thais" (Massenet), sung by Mrs. Goodman, was another number that delighted the large and fashionable audience.

Fire in Acme Press.

The works of the Acme Press Printing and Bookbinding Company at Morgantown, W. Va., were gutted by fire a few days ago. In one of the rooms somewhat over two thousand copies of Towers' "Dictionary of Operas" were stored. Although the fire did not reach them the water did, causing considerable damage. Fortunately for Mr. Towers, the damage is covered by insurance.

OBITUARY

Heinrich Sontheim.

From Stuttgart comes news of the death in that city on the afternoon of August 2 of the once renowned tenor, Heinrich Sontheim, at the overripe age of ninety-two—rather, in his ninety-third year, as he was born February 3, 1820. At one time he ranked in Germany with Niemann and Wachtel. He sang with brilliancy and power, fully two octaves from the low B flat to C—the full "Helden-tenor" scale. From 1840 to 1850 he sang at the Carlsruhe Opera; then to 1874 in Stuttgart. Subsequently he sang on all the German stages, but not in Wagner works, except once in "Tannhäuser." Altogether his repertory covered more than 100 roles. When he sang the prices ranged up to \$6 (15 gulden) a seat, and that was thirty, forty, fifty years ago.

Dr. L. H. Watson.

Dr. L. H. Watson, husband of Regina Watson, passed away in his seventieth year at his late residence, 46 East Indiana street, Chicago, Ill., Tuesday, August 13. The funeral was held last Thursday, the services being private, only a few musicians attending, among whom were Emil Liebling and the Chicago representative of THE MUSICAL COURIER.

William Gustavus Fischer.

William Gustavus Fischer, the well known composer of sacred music, died at his home in Philadelphia last week after a short illness, aged seventy-seven years. Among the popular numbers were "I Love to Tell the Story" and "Whiter than Snow."

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